CHARLIE BYRD

JAZZ 'N' SAMBA FOR GUITAR

THE MUSIC OF ANTONIO CARLOS JOBIM

NEW ENLARGED EDITION

TRO

CHARLIE BYRD

JAZZ 'N' SAMBA FOR GUITAR

THE MUSIC OF ANTONIO JOBIM

NEW ENLARGED EDITION CARLOS

Interpretation of the Bossa Nova,
Playing Rhythm Guitar in the Bossa Nova 2
Some Typical Bossa Nova Rhythm Patterns. 4
CHEGA DE SAUDADE (*No More Blues*) 26
DESAFINADO (*Slightly Out Of Tune*) 5
DON'T EVER GO AWAY (*Por Causa De Você*) 12
ESPERANÇA PERDIDA 24
ÊSTE SEU OLHAR (*That Look You Wear*) 18
FOI A NOITE (*It Was Night*) 10
IT WAS NIGHT (*Foi A Noite*) 10
JAZZ 'N' SAMBA (*Sò Danço Samba*) 8
NO MORE BLUES (*Chega De Saudade*) 26
O QUE É QUE VAI SER DE MIM 16
POR CAUSA DE VOCÊ (*Don't Ever Go Away*) 12
SE TODOS FOSSEM IGUAIS A VOCÊ (*Someone To Light Up My Life*) 21
SLIGHTLY OUT OF TUNE (*Desafinado*) 5
SÒ DANÇO SAMBA (*Jazz 'N' Samba*) 8
SOMEONE TO LIGHT UP MY LIFE (*Se Todos Fossem Iguais A Você*) 21
THAT LOOK YOU WEAR (*Este Seu Olhar*) 18
VEM VIVER Á MEU LADO 14

BONUS SONGS:

FLY ME TO THE MOON (*In Other Words*) 29
O PATO (*The Duck*) 30
THOSE WERE THE DAYS 32

TRO HOLLIS MUSIC, INC.
The RICHMOND ORGANIZATION

INTERPRETATION OF THE BOSSA NOVA

The bossa nova should almost play itself. There is no feeling of "push" as in a jazz piece. Just ride along easily with everything rather understated -- much more subtle than, say, the mambo or cha-cha-cha.

The melody must be given prime consideration. Not only must the melody be played louder than its surrounding notes, but it must also be phrased with a certain amount of freedom. Much of the beauty and excitement of the bossa nova lies in the contrast between the melody, phrased rather freely, and the rhythm section which is rather tight sounding and very even. This is well illustrated by the music of Villa-Lobos. This greatest of Brazilian composers wrote many highly rhythmic pieces for the guitar, but did not hesitate to employ ritards, rallentandos, accelerandos and other breaks in tempo in order to enhance the melody.

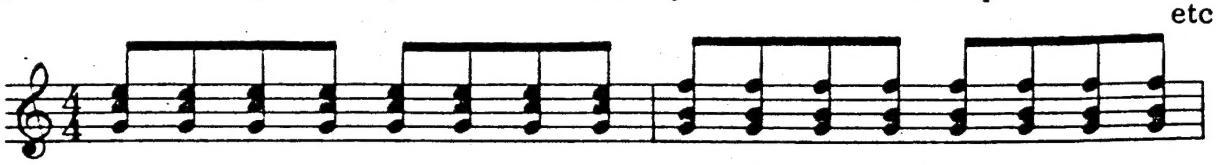
HOW TO PRACTICE THESE ARRANGEMENTS

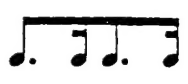
Some of the arrangements in this folio will be a challenge for the average player. I would like to suggest a method of practice that may be helpful. Use a metronome or other method of keeping a slow, steady tempo. Keep the eighth note in mind as the basic rhythmic unit, not the quarter note. Practice very slowly until you have the co-ordination of the various parts under the hand as well as in your ear. Only then should you attempt to bring the piece up to proper tempo.

PLAYING RHYTHM GUITAR IN THE BOSSA NOVA

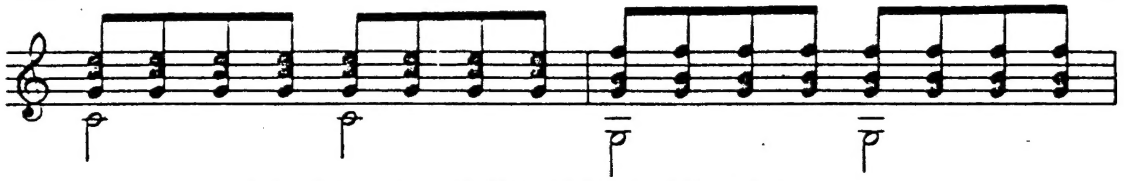
I think a few words might be appropriate here on the subject of playing rhythm guitar in the bossa nova. For example, when backing up a vocalist or soloist:

Just adding even eighth notes to the rhythm section is a help:



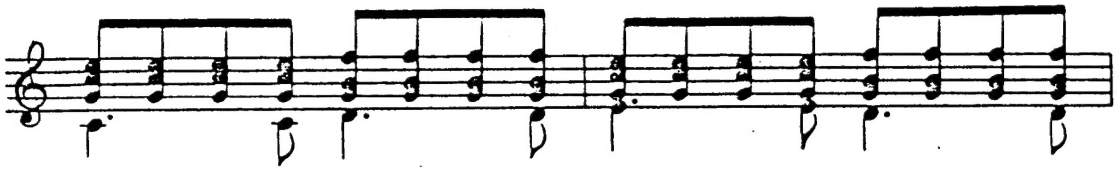
Editor's note: In the bossa nova, and other Latin American music as well, the eighth note is interpreted as it is in classical music, that is, exactly evenly. Note the difference between this and the jazz interpretation which makes eighth notes sound more like  or

To the basic eighth note pattern may be added bass notes. These may be half notes:



etc.

or dotted quarters followed by eighth notes:



etc.

The underlying accentuation of the bossa nova is derived from the old Spanish rhythm: In the most typical bossa nova beat, this rhythm is combined with its mirror image:

Editor's note: Except for the 1st quarter note of the 2nd bar, this corresponds exactly to the clave beat as used in the bossa nova. Anyone interested in the construction of Latin music should realize that the clave beat is its whole foundation: rhythmic, melodic and harmonic.

Compare the traditional clave beat (used in the cha-cha-cha, bolero, beguine, etc.) with the bossa nova clave.

Traditional clave

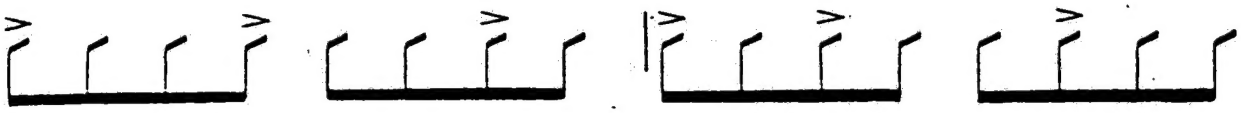
Bossa nova clave

Notice especially the subtle shift in accent in the second bar.

Although it is impossible to give exact rules for rhythm playing, a hint may be in order here. If the drummer is playing even eighth notes, the guitarist should play with a great deal of freedom. But if the drummer is accenting, the guitarist should try to avoid conflicting too much with these accents. That is, he must play "in clave." A comparison between the rhythmic figures on page 4 and the bossa nova clave beat will show you what this means.

SOME TYPICAL BOSSA NOVA RHYTHM PATTERNS

1)



2)

3)

4)

IMPORTANT

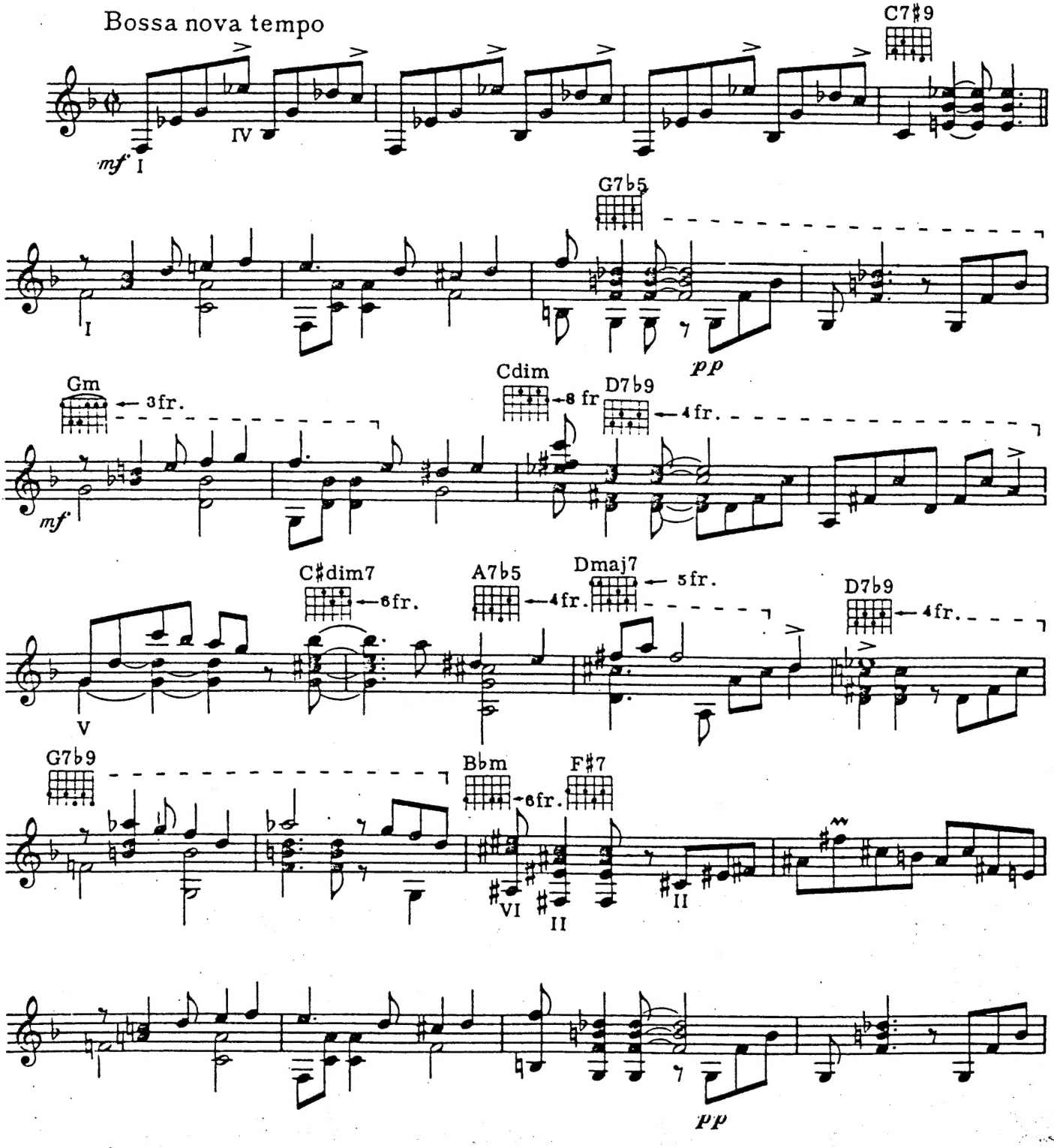
The chord diagrams which are found with each arrangement are meant as an aid to players whose sight reading is not all it should be. They should not be used for the rhythm guitar part.

DESAFINADO

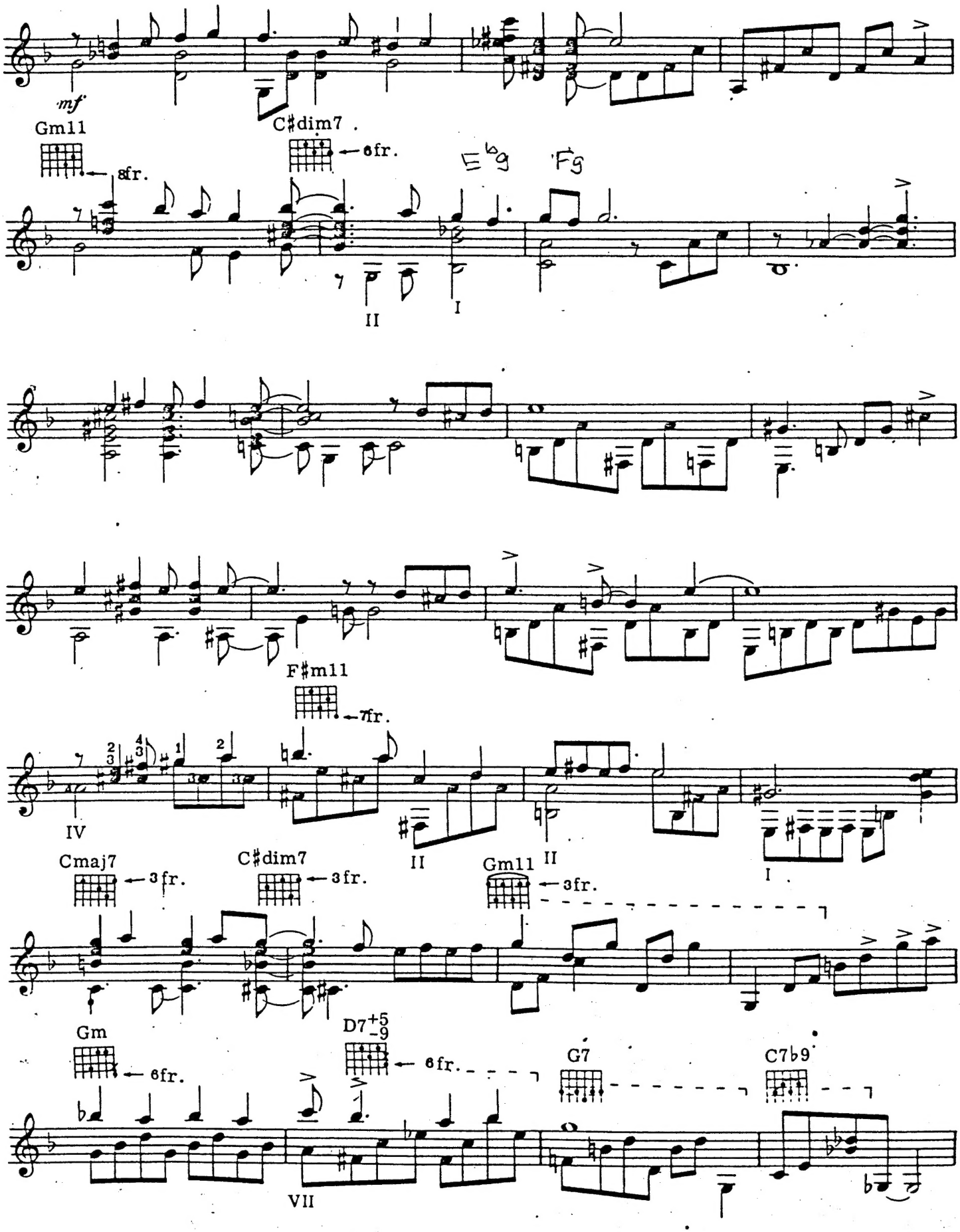
(Slightly Out Of Tune)

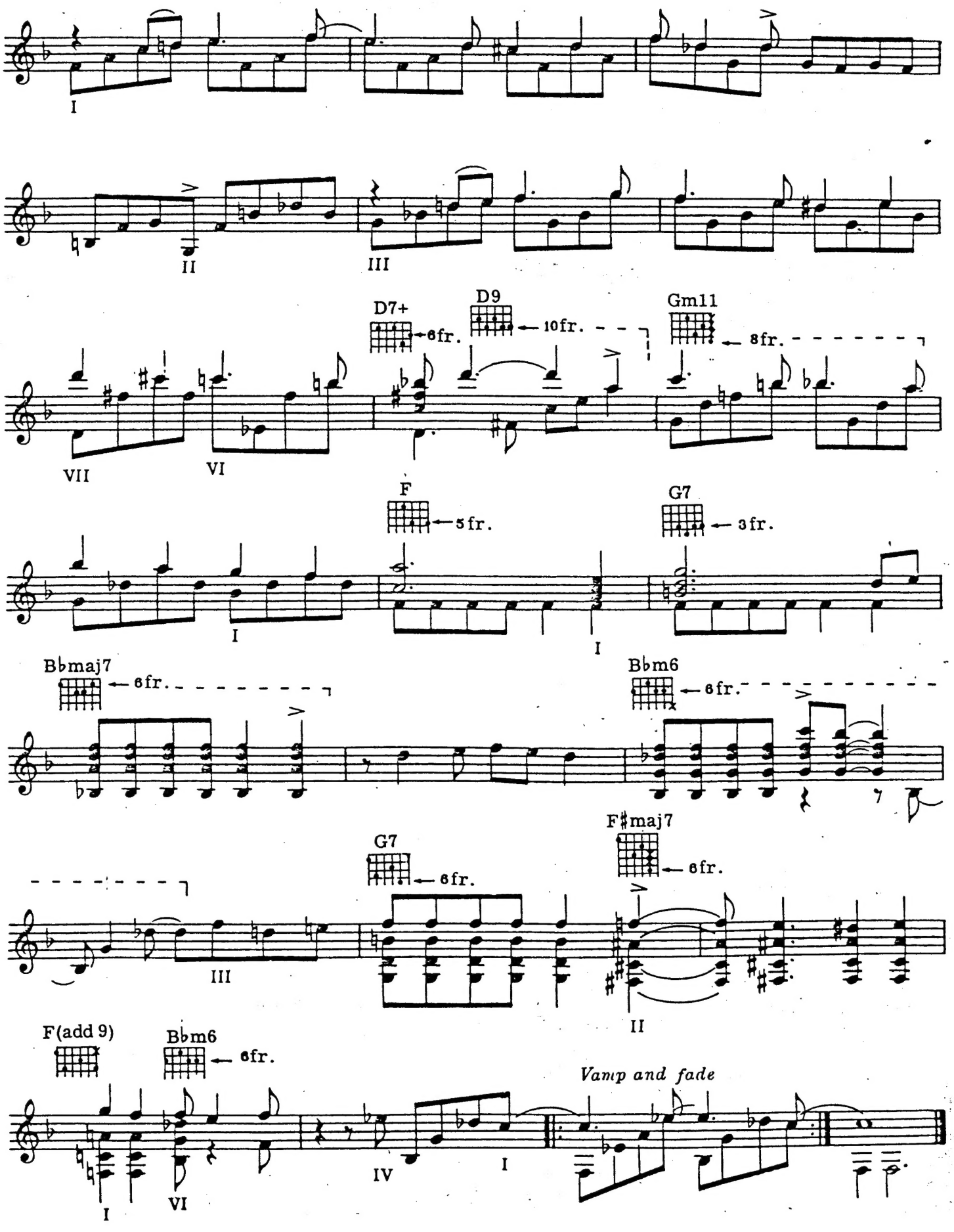
English Lyric by
JON HENDRICKS and
JESSIE CAVANAUGH

Original text by
NEWTON MENDONCA
Music by
ANTONIO CARLOS JOBIM



© Copyright 1959 and 1962 Editora Musical Arapua, Sao Paulo, Brazil
TRO HOLLIS MUSIC, INC., New York, controls all publication rights for the U.S.A. and Canada
International Copyright Secured Made in U.S.A.
All Rights Reserved Including Public Performance For Profit


mf
Gm11
8fr.
C♯dim7
6fr.
E♭9
F9
II
I
F♯m11
7fr.
IV
II
II
I
Cmaj7
3fr.
C♯dim7
3fr.
Gm11
3fr.
Gm
6fr.
D7+5-9
6fr.
G7
C7♭9
VII


I
II
III
D7+
6fr.
D9
10fr.
Gm11
8fr.
VII
VI
F
5fr.
G7
3fr.
I
I
B♭maj7
6fr.
B♭m6
6fr.
III
G7
6fr.
F♯maj7
6fr.
II
F(add 9)
B♭m6
6fr.
I
VI
IV
I
Vamp and fade

JAZZ 'N' SAMBA

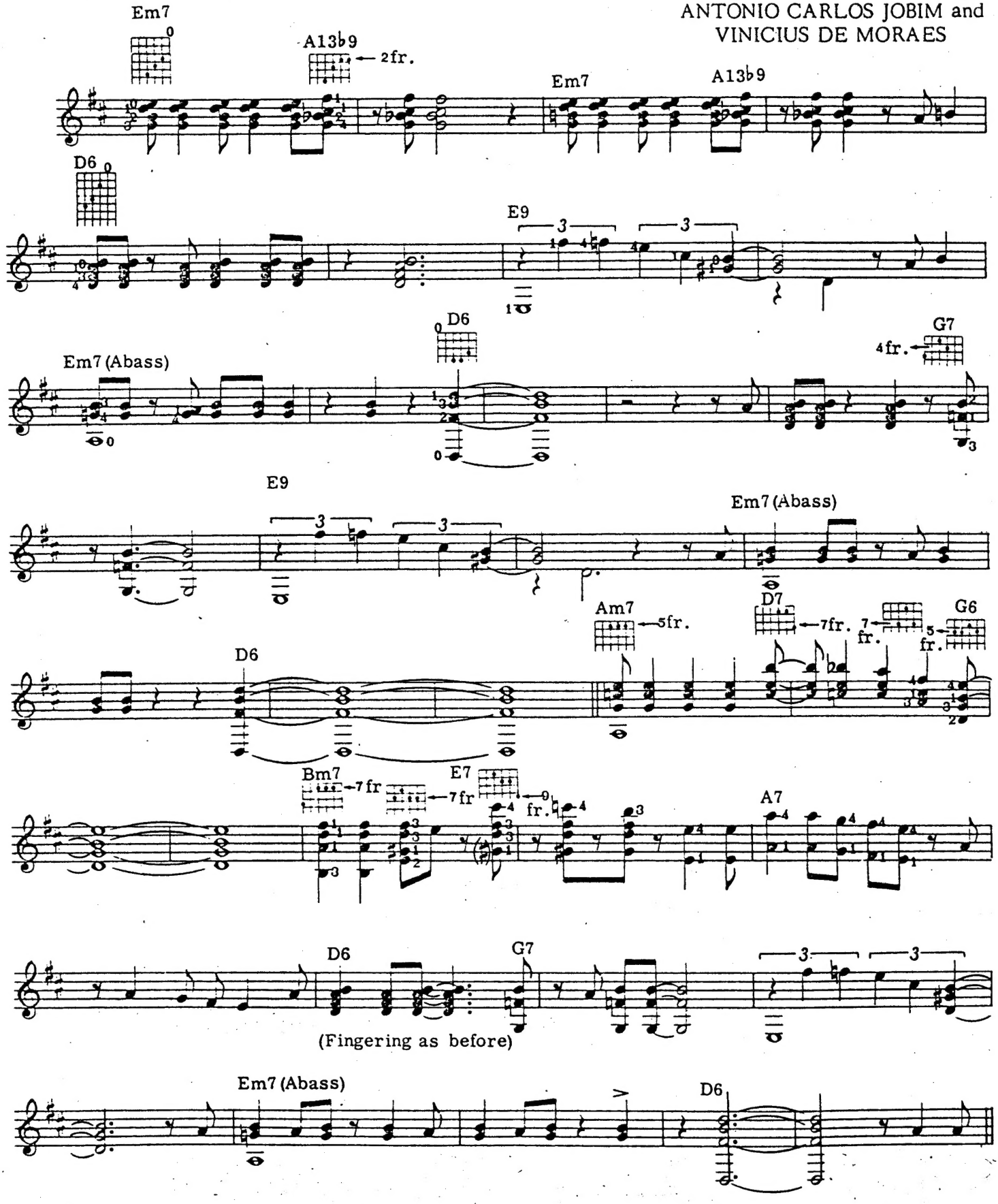
(Sò Danço Samba)

from the film "COPACABANA PALACE"

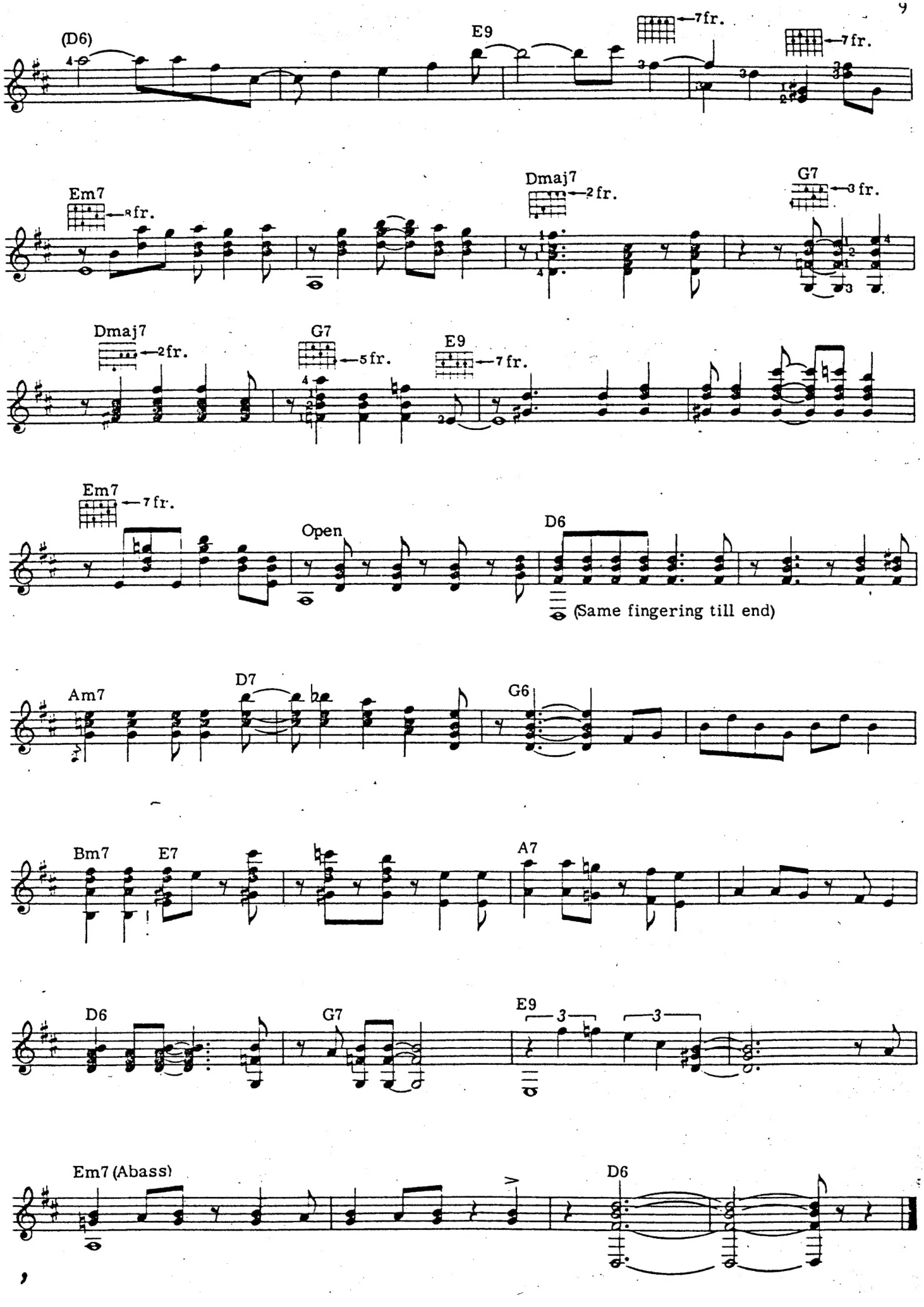
English Lyric by
NORMAN GIMBEL

Original Text and Music by
ANTONIO CARLOS JOBIM and
VINICIUS DE MORAES

Tune lowest string to D.



© Copyright 1963 and 1965 Edizioni Suvini Zerboni S.p.A., Milan, Italy
TRO LUDLOW MUSIC, INC., New York, controls all publication rights for the U.S.A. and Canada
International Copyright Secured Made in U.S.A.
All Rights Reserved Including Public Performance For Profit


(D6)
E9
7fr.
7fr.
Em7
8fr.
Dmaj7
2fr.
G7
3 fr.
Dmaj7
2fr.
G7
5fr.
E9
7fr.
Em7
7fr.
Open
D6
(Same fingering till end)
Am7
D7
G6
Bm7
E7
A7
D6
G7
E9
3
3
Em7 (Abass)
D6

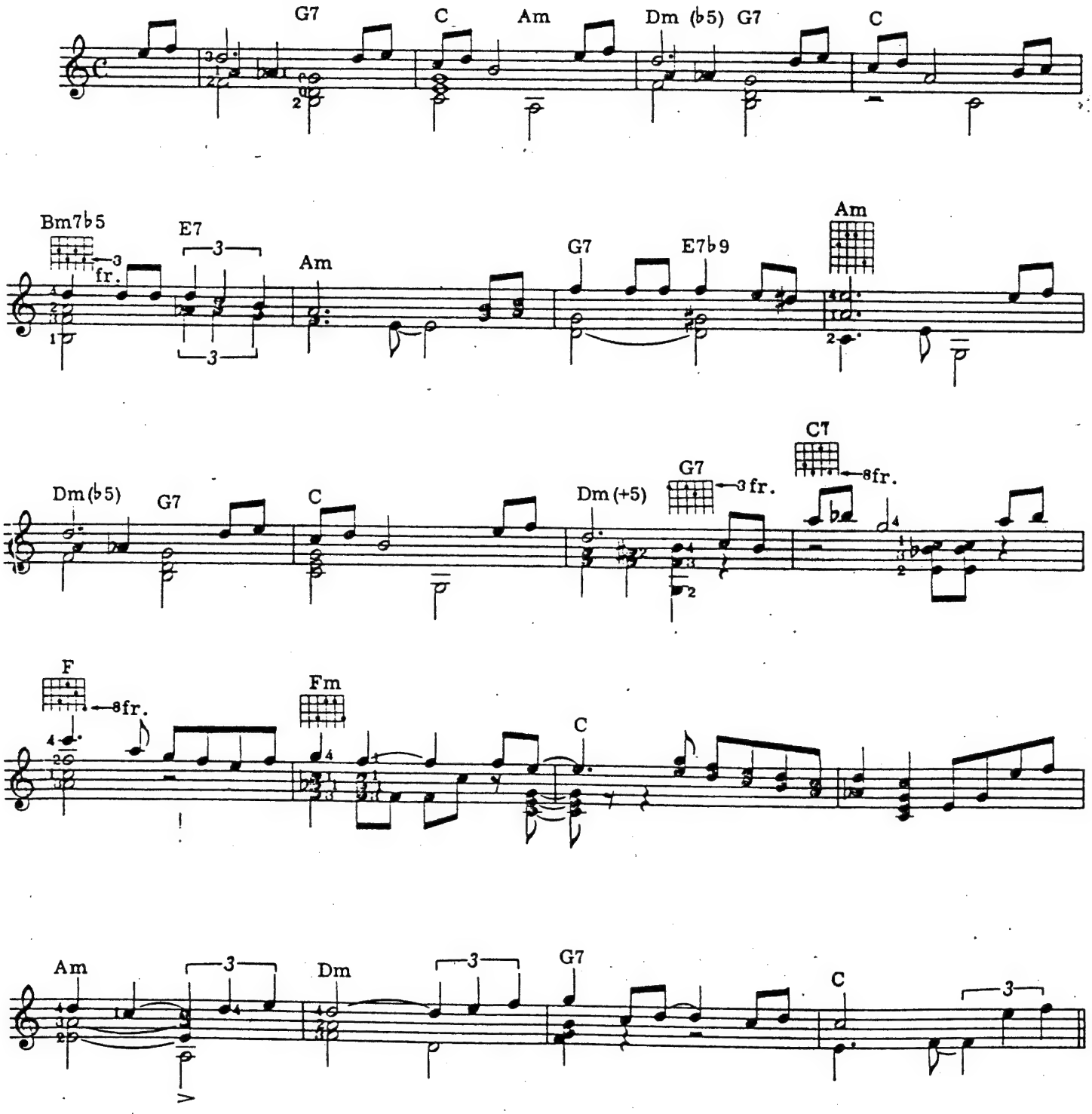
IT WAS NIGHT

(Foi A Noite)

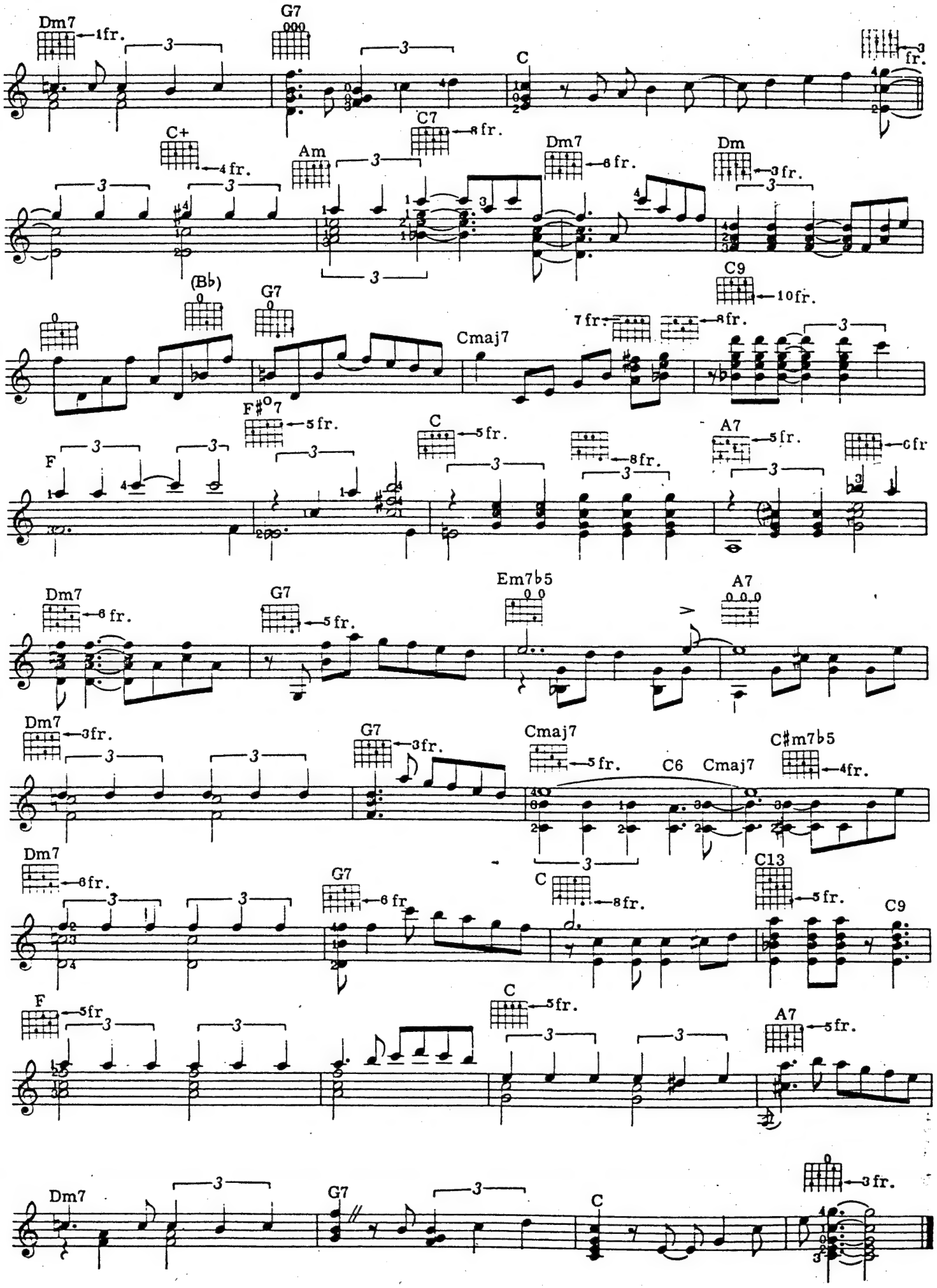
Samba-Cancao

English Lyric by
GENE LEES

Original Text and Music by
ANTONIO CARLOS JOBIM and
NEWTON MENDONCA



© Copyright 1964 and 1965 Edicoes Euterpe Ltda., Rio de Janeiro, Brazil
TRO: HOLLIS MUSIC, INC., New York, controls all publication rights for the U.S.A. and Canada
International Copyright Secured Made in U.S.A.
All Rights Reserved Including Public Performance For Profit


Dm7 1fr.
G7
C
C+ 4fr.
C7 8fr.
Am
Dm7 6fr.
Dm 3fr.
(Bb)
G7
Cmaj7
C9 10fr.
7fr.
8fr.
F
F#o7 5fr.
C 5fr.
8fr.
A7 5fr.
6fr
Dm7 6fr.
G7 5fr.
Em7b5
A7
Dm7 3fr.
G7 3fr.
Cmaj7 5fr.
C6
Cmaj7
C#m7b5 4fr.
Dm7 6fr.
G7 6fr
C 8fr.
C13 5fr.
C9
F 5fr
C 5fr.
A7 5fr.
Dm7
G7
C
3fr.

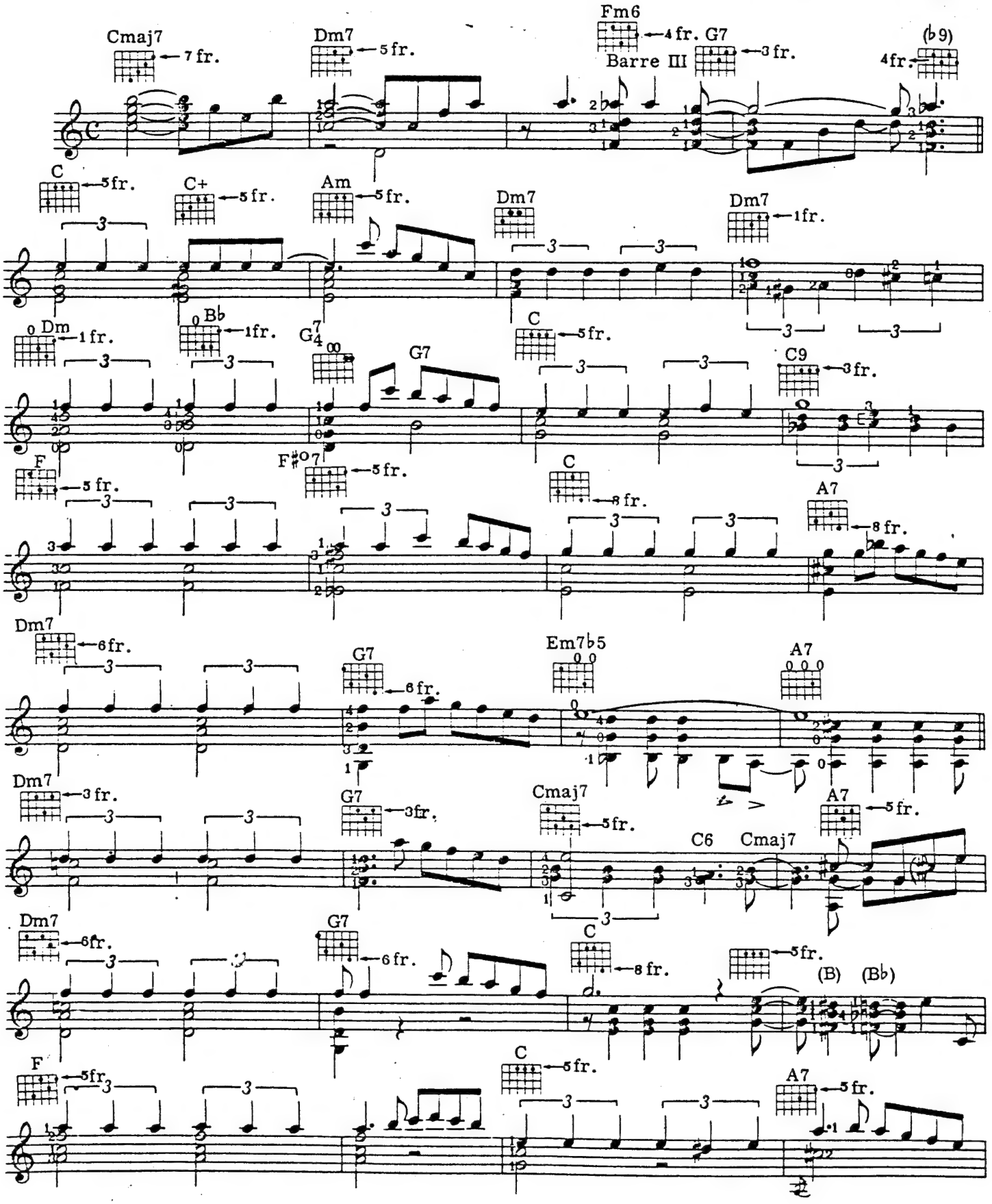
DON'T EVER GO AWAY

(Por Causa De Você)

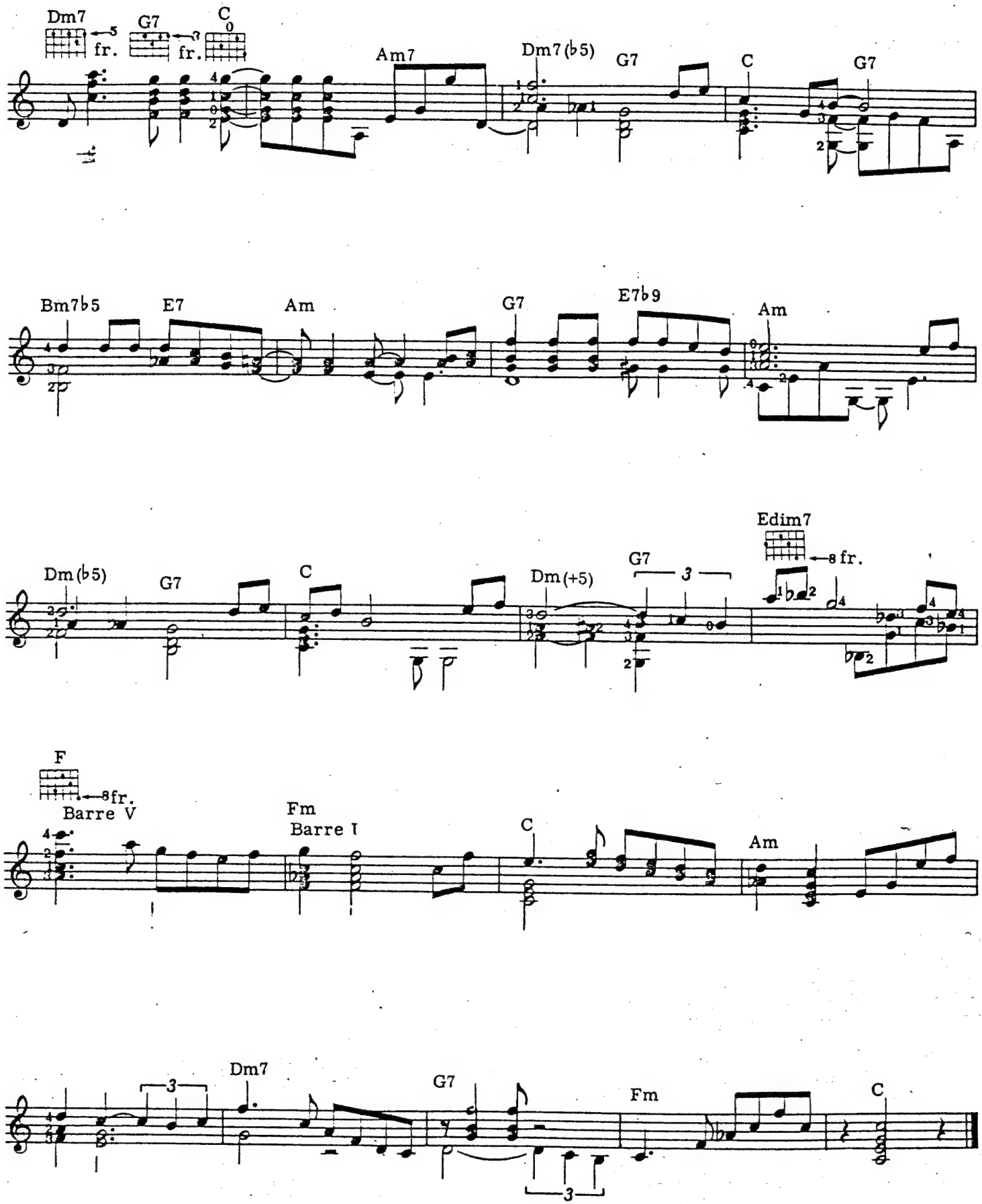
Samba-Cancao

English lyric by RAY GILBERT

Original text by DOLORES DURAN
Music by ANTONIO CARLOS JOBIM



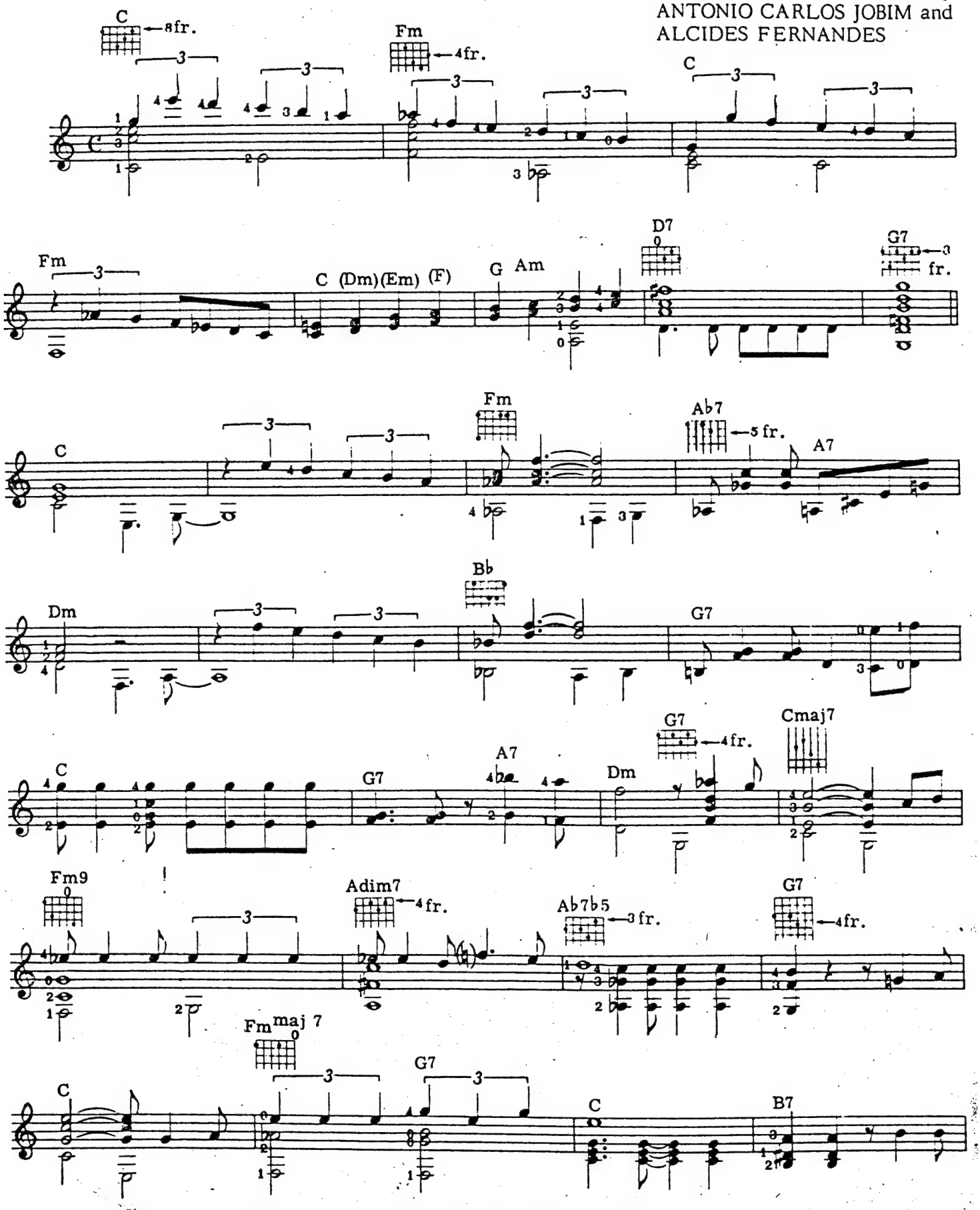
© Copyright 1957, 1965 and 1967 Edicoes Euterpe Ltda., Rio de Janeiro, Brazil
TRO DEVON MUSIC, INC., New York, controls all publication rights for the U.S.A. and Canada
International Copyright Secured Made in U.S.A.
All Rights Reserved Including Public Performance For Profit


Dm7
5 fr.
G7
3 fr.
C
Am7
Dm7(♭5)
G7
C
G7
Bm7♭5
E7
Am
G7
E7♭9
Am
Dm(♭5)
G7
C
Dm(+5)
G7
3
Edim7
8 fr.
F
8fr.
Barre V
Fm
Barre I
C
Am
3
Dm7
G7
3
Fm
C

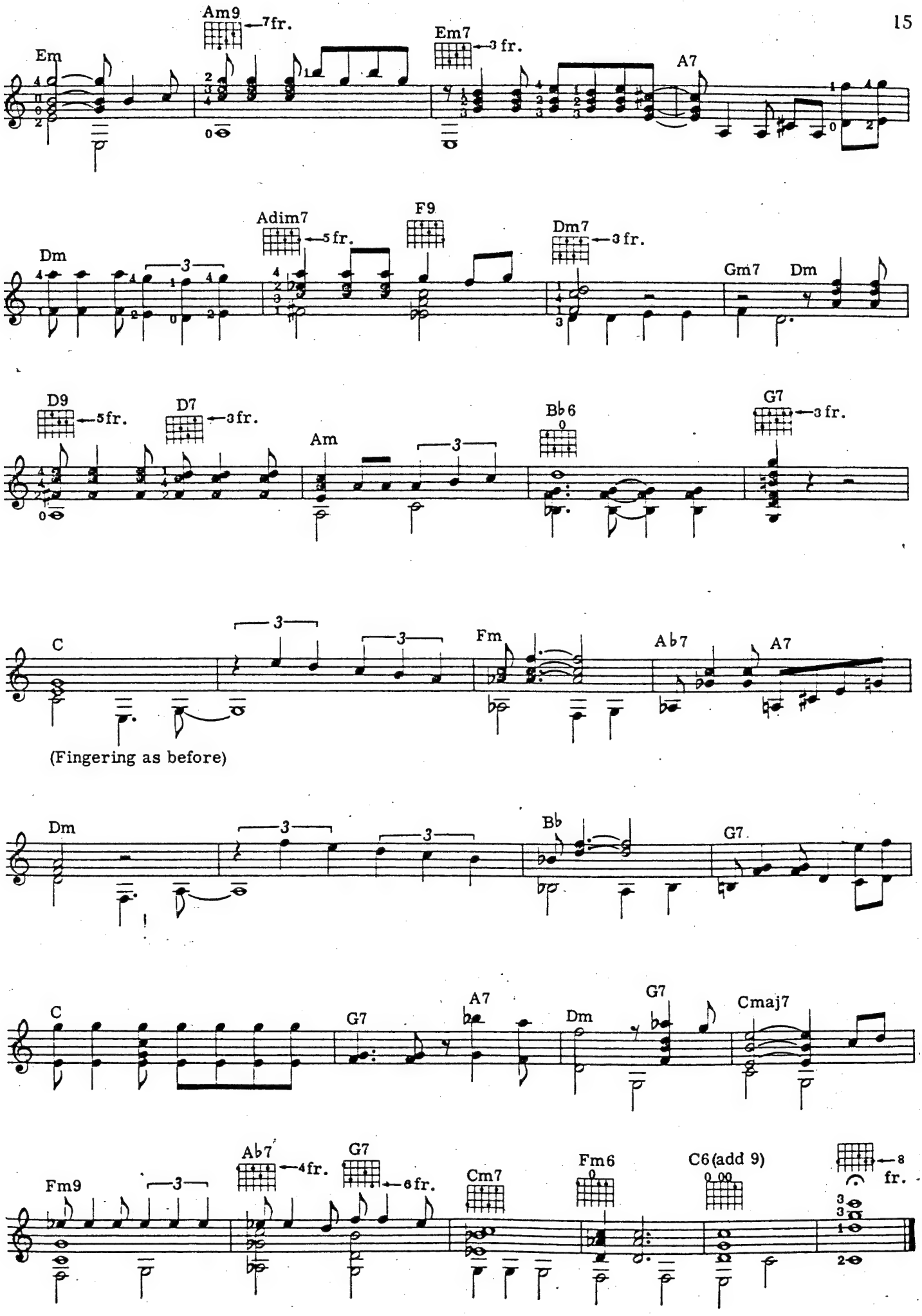
VEM VIVER Á MEU LADO

Samba-cancao

Original Text and Music by
ANTONIO CARLOS JOBIM and
ALCIDES FERNANDES



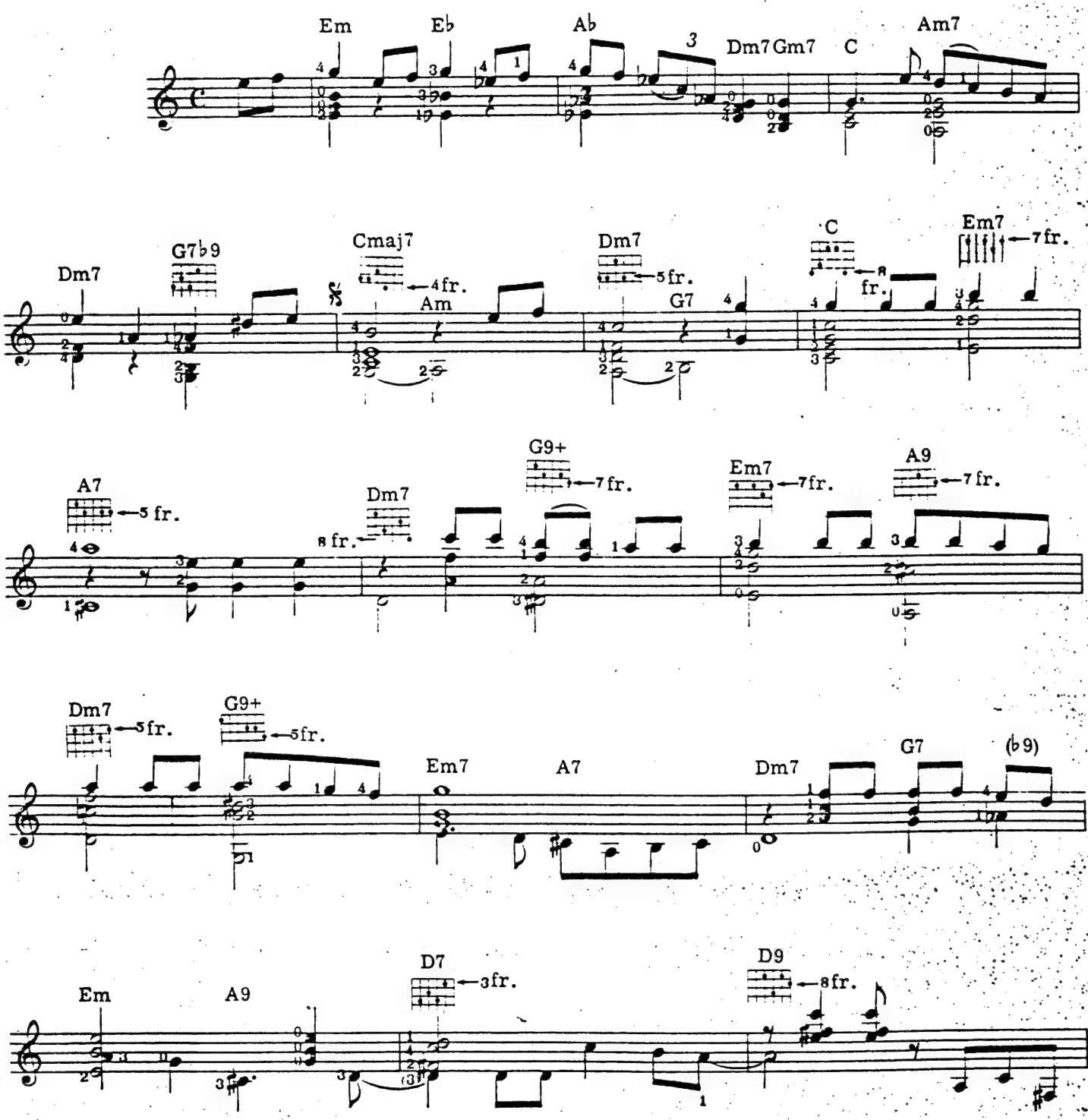
© Copyright 1956 and 1965 Edicoes Euterpe Ltda., Rio de Janeiro, Brazil
TRO HOLLIS MUSIC, INC., New York, controls all publication rights for the U.S.A. and Canada
International Copyright Secured Made in U.S.A.
All Rights Reserved Including Public Performance For Profit


Em
Am9 7fr.
Em7 3 fr.
A7
Dm
Adim7 5fr.
F9
Dm7 3 fr.
Gm7
Dm
D9 5fr.
D7 3fr.
Am
Bb6
G7 3 fr.
C
Fm
Ab7
A7
(Fingering as before)
Dm
Bb
G7
C
G7
A7
Dm
G7
Cmaj7
Fm9
Ab7 4fr.
G7 6fr.
Cm7
Fm6
C6(add 9)
8 fr.

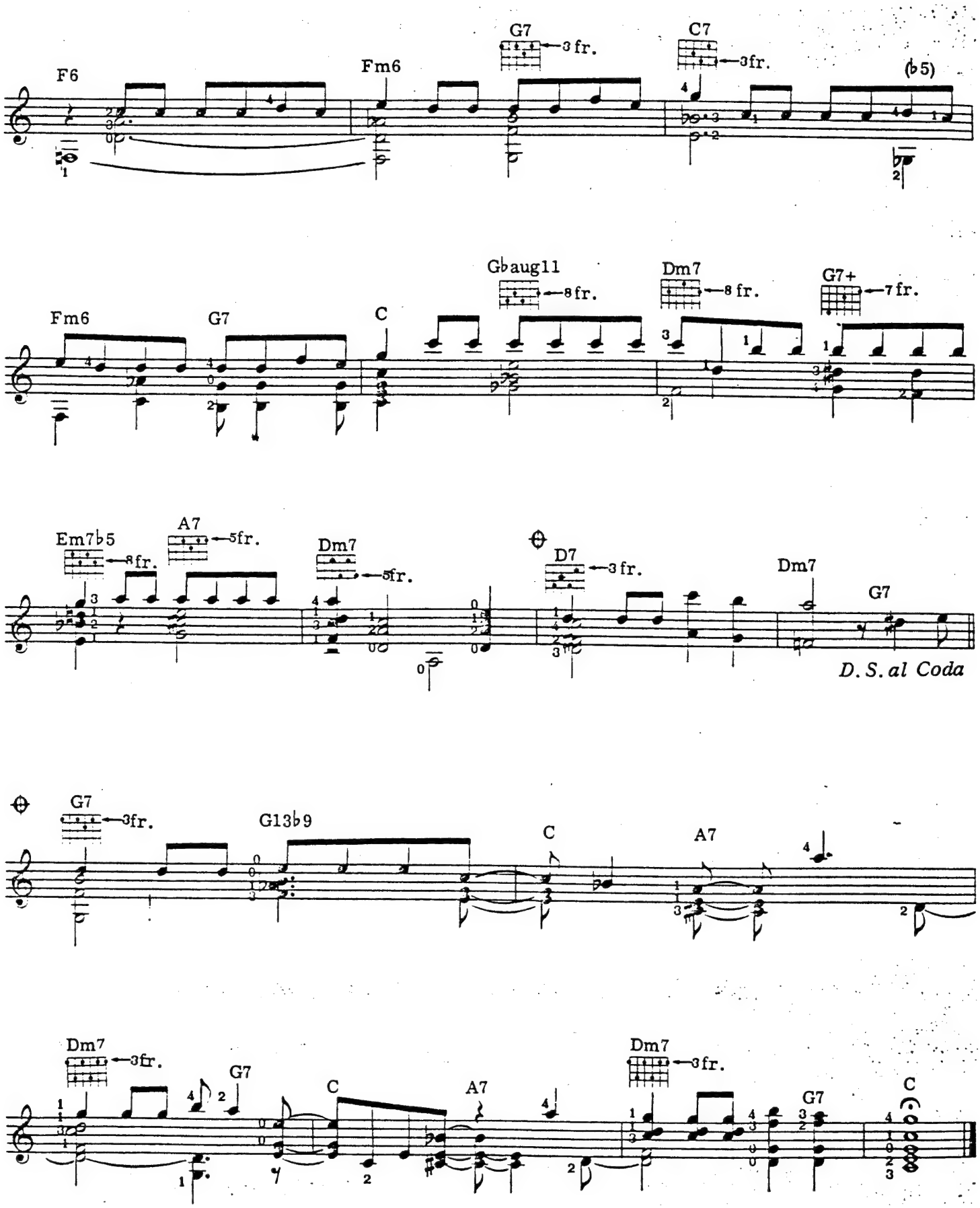
O QUE E QUE VAI SER DE MIM

Samba

Original Text and Music by
ANTONIO CARLOS JOBIM



© Copyright 1954 and 1965 Edicoes Euterpe Ltda., Rio de Janeiro, Brazil
TRO HOLLIS MUSIC, INC., New York, controls all publication rights for the U.S.A. and Canada
International Copyright Secured Made in U.S.A.
All Rights Reserved Including Public Performance For Profit

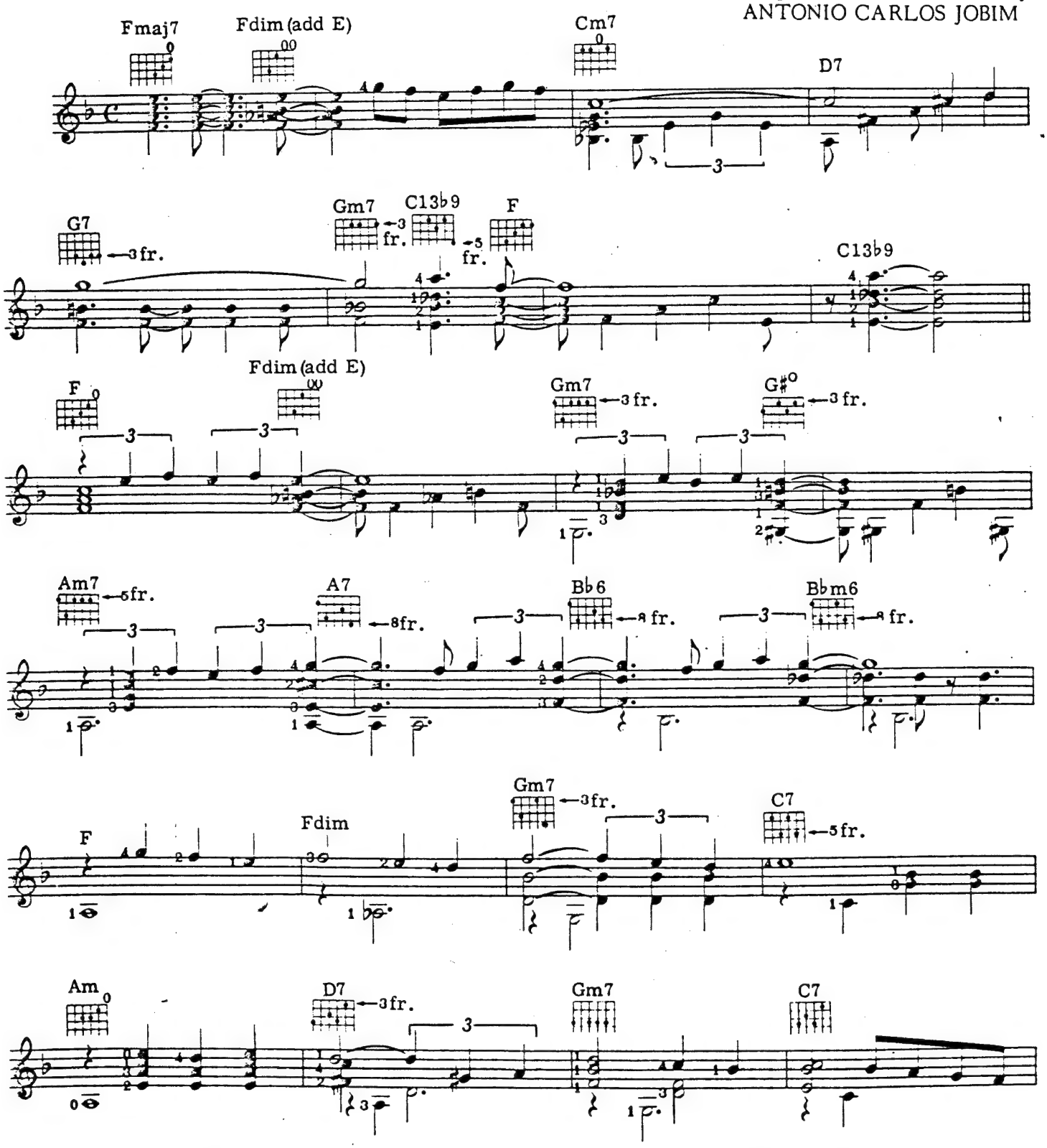

F6
Fm6
G7
3 fr.
C7
3fr.
(♭5)
Fm6
G7
C
Gbaug11
8fr.
Dm7
8 fr.
G7+
7 fr.
Em7♭5
8fr.
A7
5fr.
Dm7
5fr.
D7
3 fr.
Dm7
G7
D. S. al Coda
G7
3fr.
G13♭9
C
A7
Dm7
3fr.
G7
C
A7
Dm7
3fr.
G7
C

THAT LOOK YOU WEAR

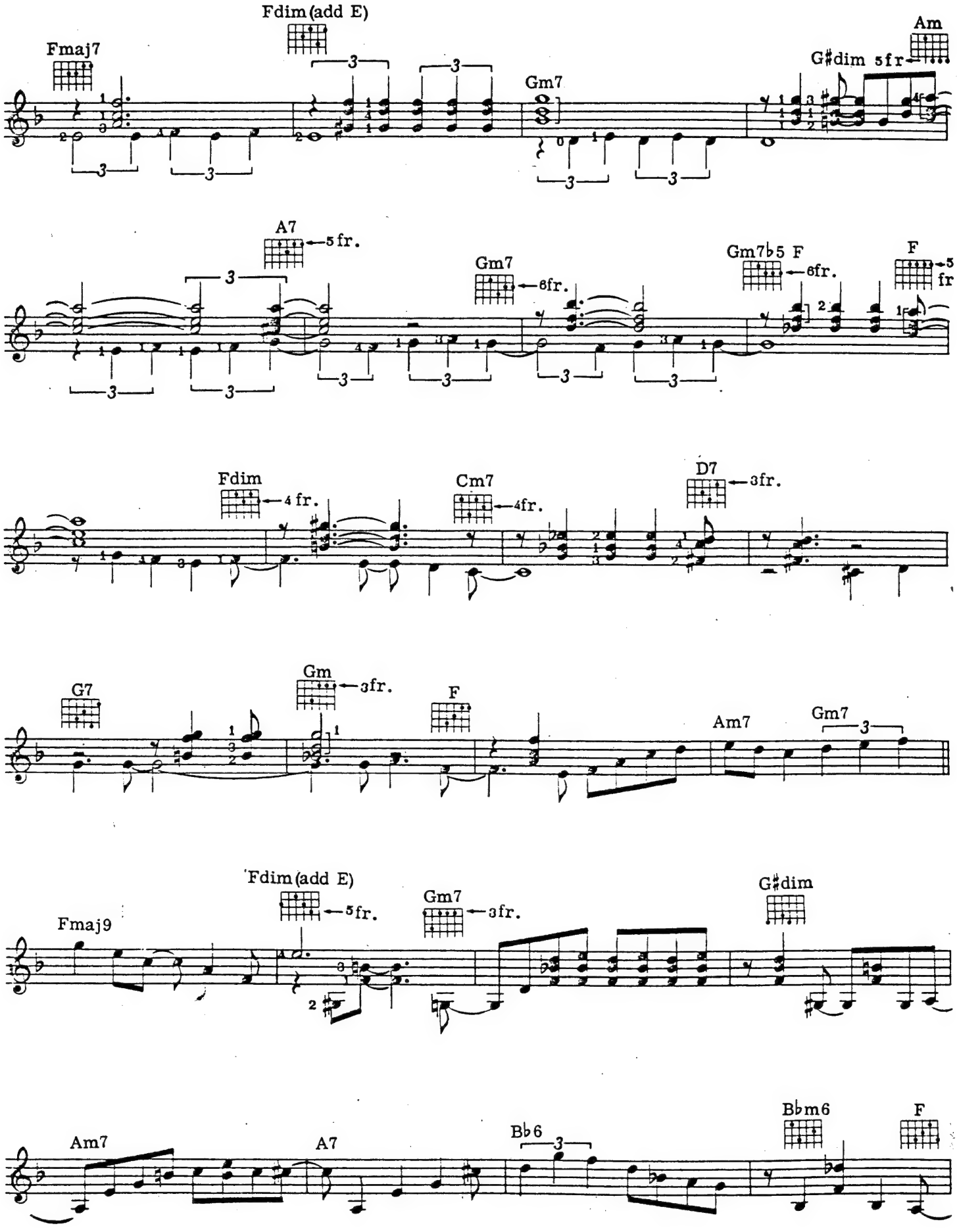
(Este Seu Olhar)

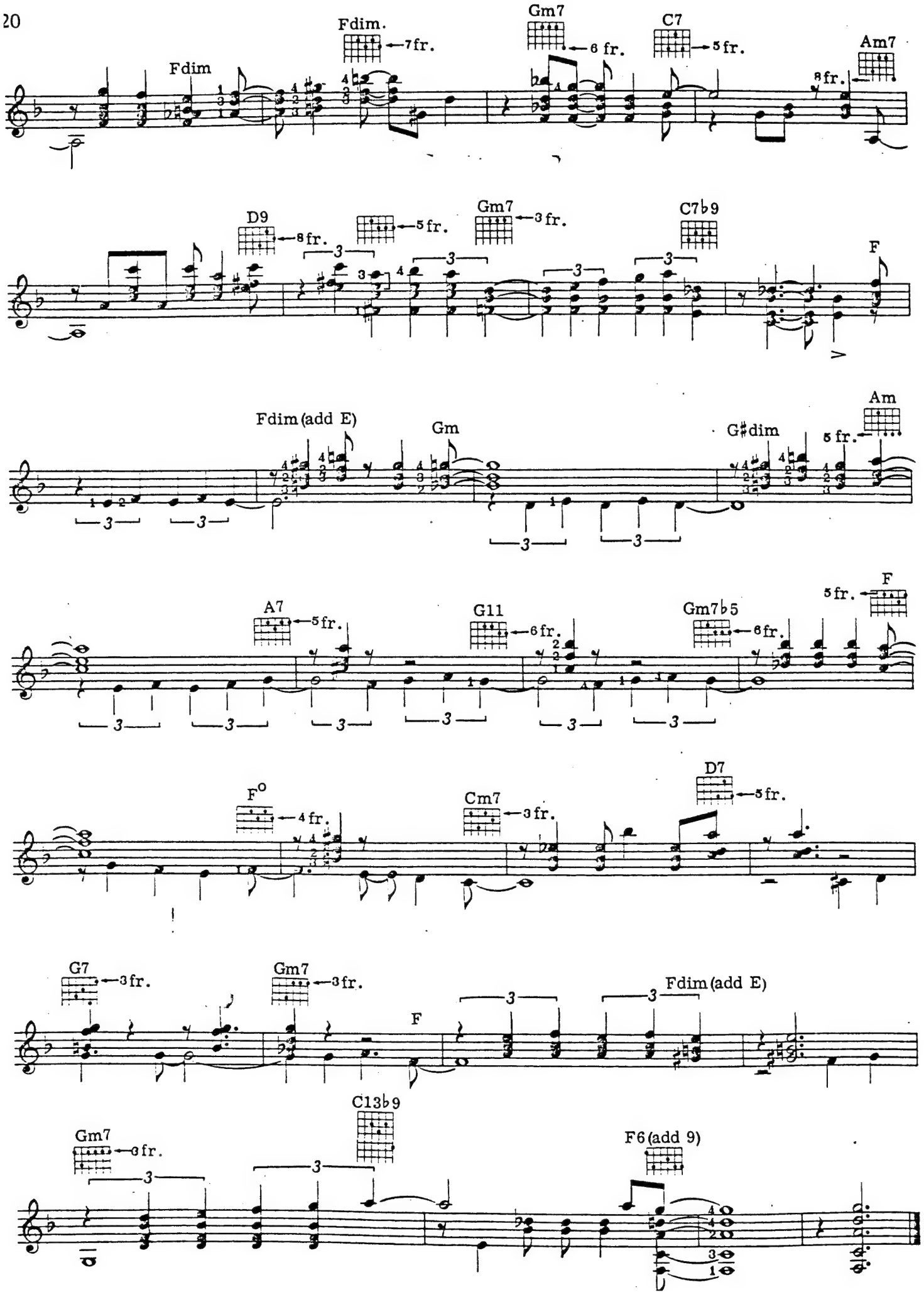
English Lyric by
GENE LEES

Original Text and Music by
ANTONIO CARLOS JOBIM



© Copyright 1959, 1964 and 1965 Editora Musical Arapua, Sao Paulo, Brazil
TRO HOLLIS MUSIC, INC., New York, controls all publication rights for the U.S.A. and Canada
International Copyright Secured Made in U.S.A.
All Rights Reserved Including Public Performance For Profit


Fmaj7
Fdim(add E)
Gm7
Am
G♯dim 5fr
A7 5fr.
Gm7 6fr.
Gm7♭5 F 6fr.
F 5 fr
Fdim 4 fr.
Cm7 4fr.
D7 3fr.
G7
Gm 3fr.
F
Am7
Gm7
Fmaj9
Fdim(add E) 5fr.
Gm7 3fr.
G♯dim
Am7
A7
B♭6
B♭m6
F


Fdim
Fdim.
7fr.
Gm7
6 fr.
C7
5fr.
Am7
8fr.
D9
8fr.
5fr.
Gm7
3fr.
C7♭9
F
Fdim (add E)
Gm
G♯dim
Am
5 fr.
A7
5fr.
G11
6fr.
Gm7♭5
6fr.
F
5fr.
F°
4fr.
Cm7
3fr.
D7
5fr.
G7
3fr.
Gm7
3fr.
F
Fdim (add E)
C13♭9
Gm7
3fr.
F6 (add 9)

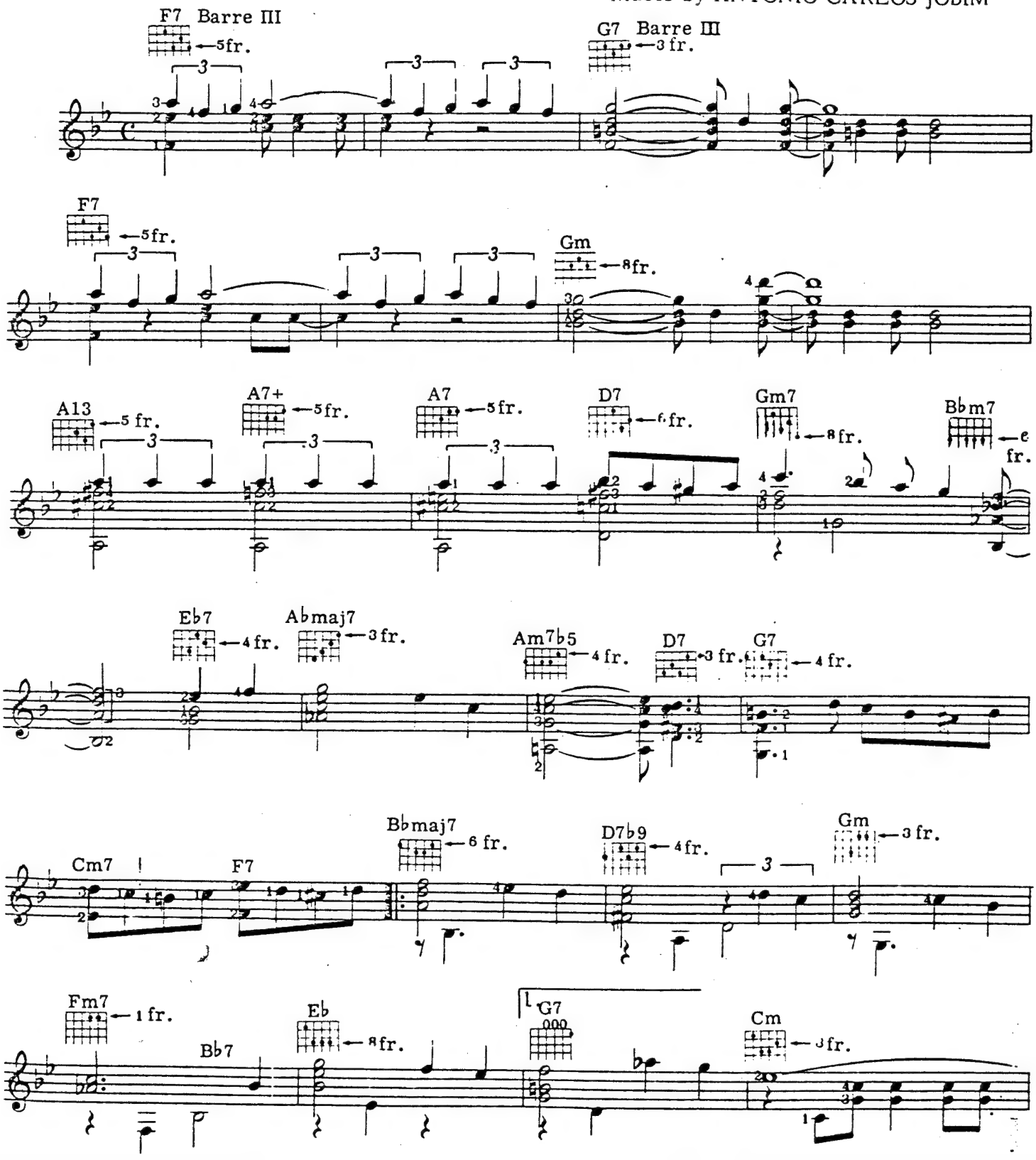
SOMEONE TO LIGHT UP MY LIFE

(Se Todos Fossem Iguais A Você)

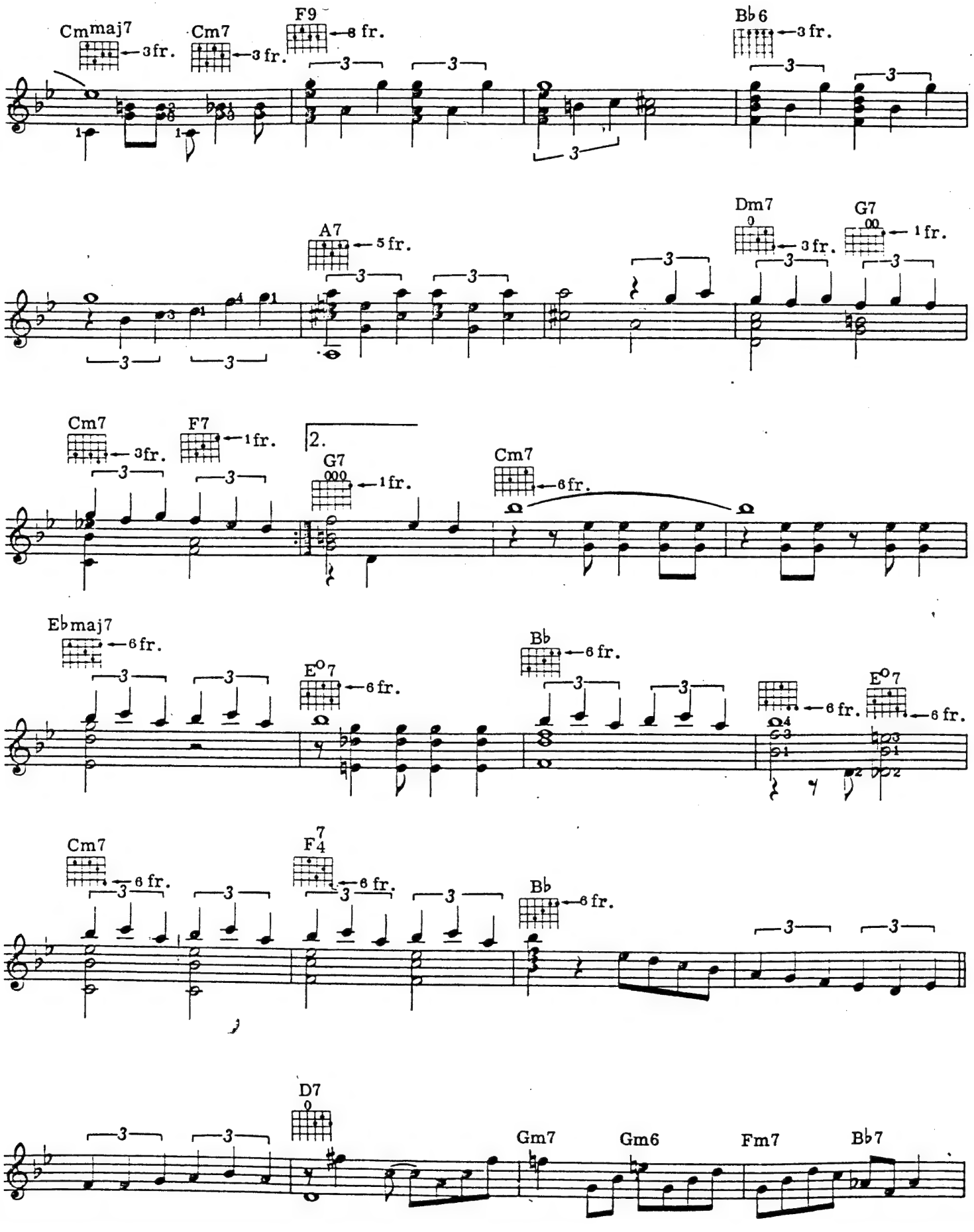
Samba-Cancao

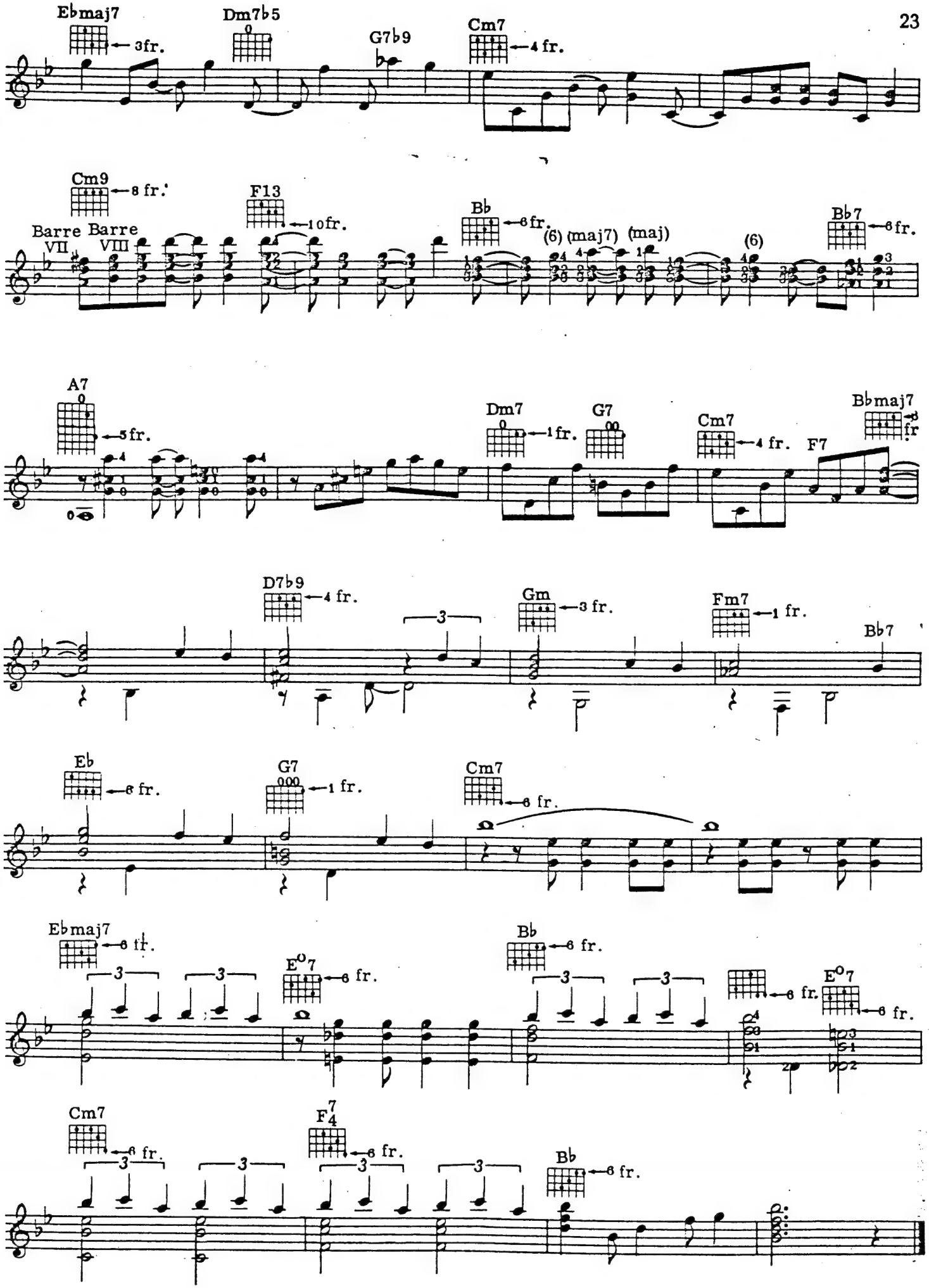
English Lyric by
GENE LEES

Original Text by VINICIUS DE MORAES
Music by ANTONIO CARLOS JOBIM



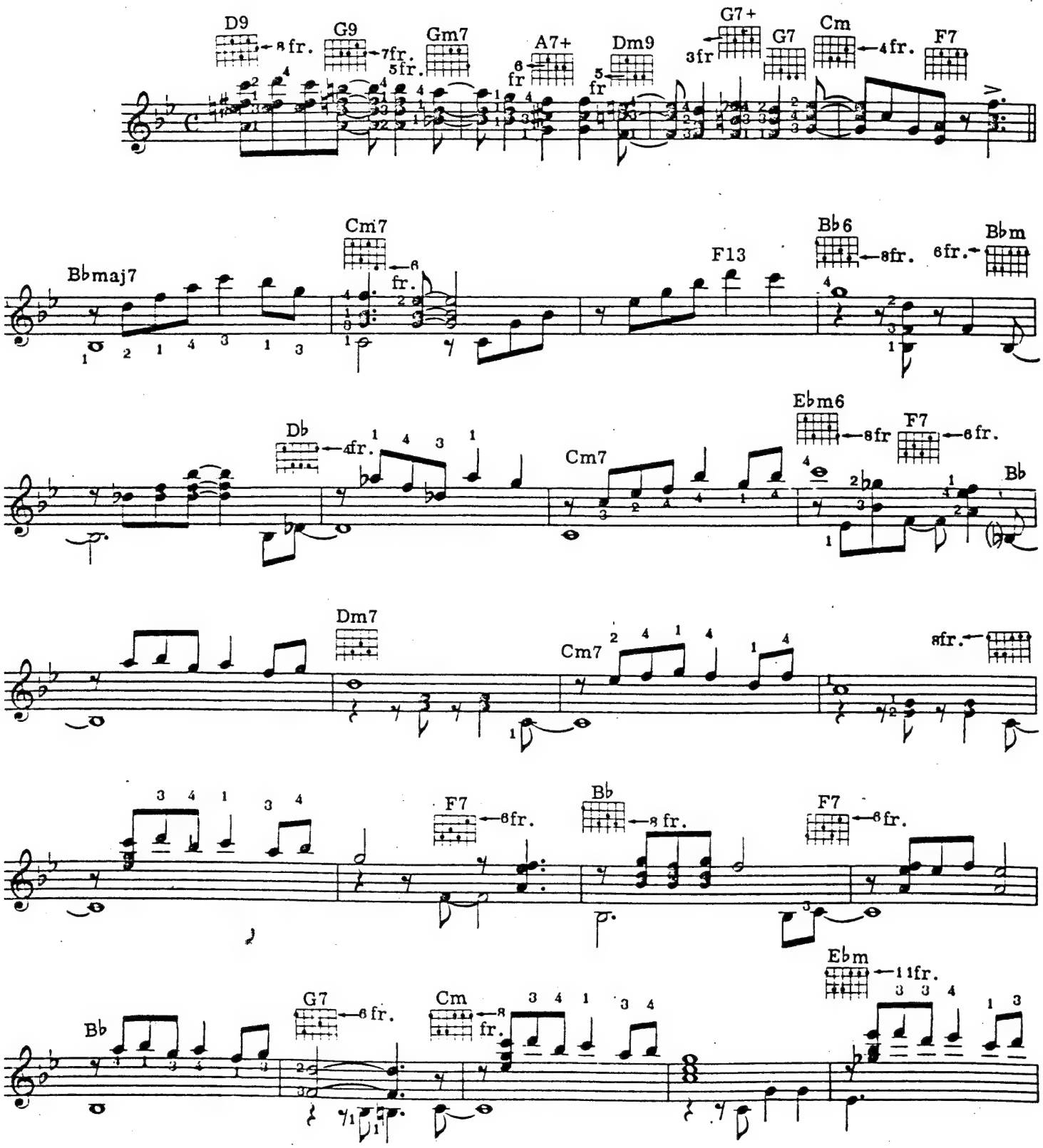
© Copyright 1958, 1964 and 1965 Edicoes Euterpe Ltda., Rio de Janeiro, Brazil
TRO HOLLIS MUSIC, INC., New York, controls all publication rights for the U.S.A. and Canada
International Copyright Secured Made in U.S.A.
All Rights Reserved Including Public Performance For Profit


Cmmaj7 3fr.
Cm7 3fr.
F9 8 fr.
Bb6 3fr.
A7 5fr.
Dm7 3fr.
G7 1fr.
Cm7 3fr.
F7 1fr.
2.
G7 1fr.
Cm7 6fr.
Ebmaj7 6fr.
E°7 6fr.
Bb 6fr.
6fr.
E°7 6fr.
Cm7 6fr.
F7 6fr.
Bb 6fr.
D7
Gm7
Gm6
Fm7
Bb7

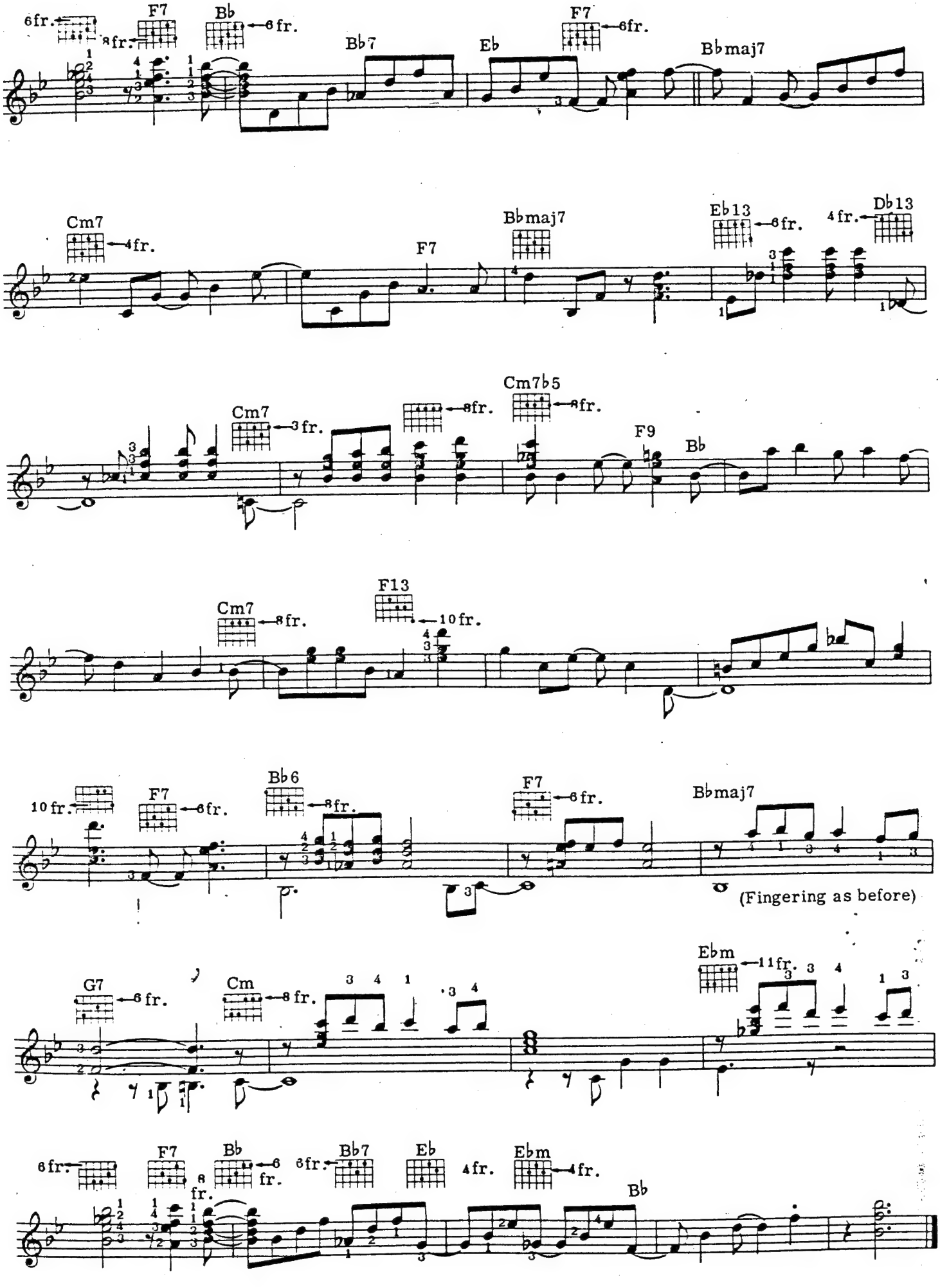

Ebmaj7
3fr.
Dm7b5
G7b9
Cm7
4 fr.
Cm9
8 fr.
Barre Barre
VII VIII
F13
10fr.
Bb
6fr.
(6) (maj7) (maj)
(6)
Bb7
6fr.
A7
5fr.
Dm7
1fr.
G7
Cm7
4 fr.
F7
Bbmaj7
fr
D7b9
4 fr.
3
Gm
3 fr.
Fm7
1 fr.
Bb7
Eb
6 fr.
G7
1 fr.
Cm7
6 fr.
Ebmaj7
6 fr.
3
3
E°7
6 fr.
Bb
6 fr.
3
3
6 fr.
E°7
6 fr.
Cm7
6 fr.
3
3
F7
4
6 fr.
3
3
Bb
6 fr.

ESPERANÇA PERDIDA

Original Text and Music by
ANTONIO CARLOS JOBIM and BILLY BLANCO



© Copyright 1955 and 1965 Edicoes Euterpe Ltda., Rio de Janeiro, Brazil
TRO HAMPSHIRE HOUSE PUBLISHING CORP., New York, controls all publication rights for the U.S.A. and Canada
International Copyright Secured Made in U.S.A.
All Rights Reserved Including Public Performance For Profit

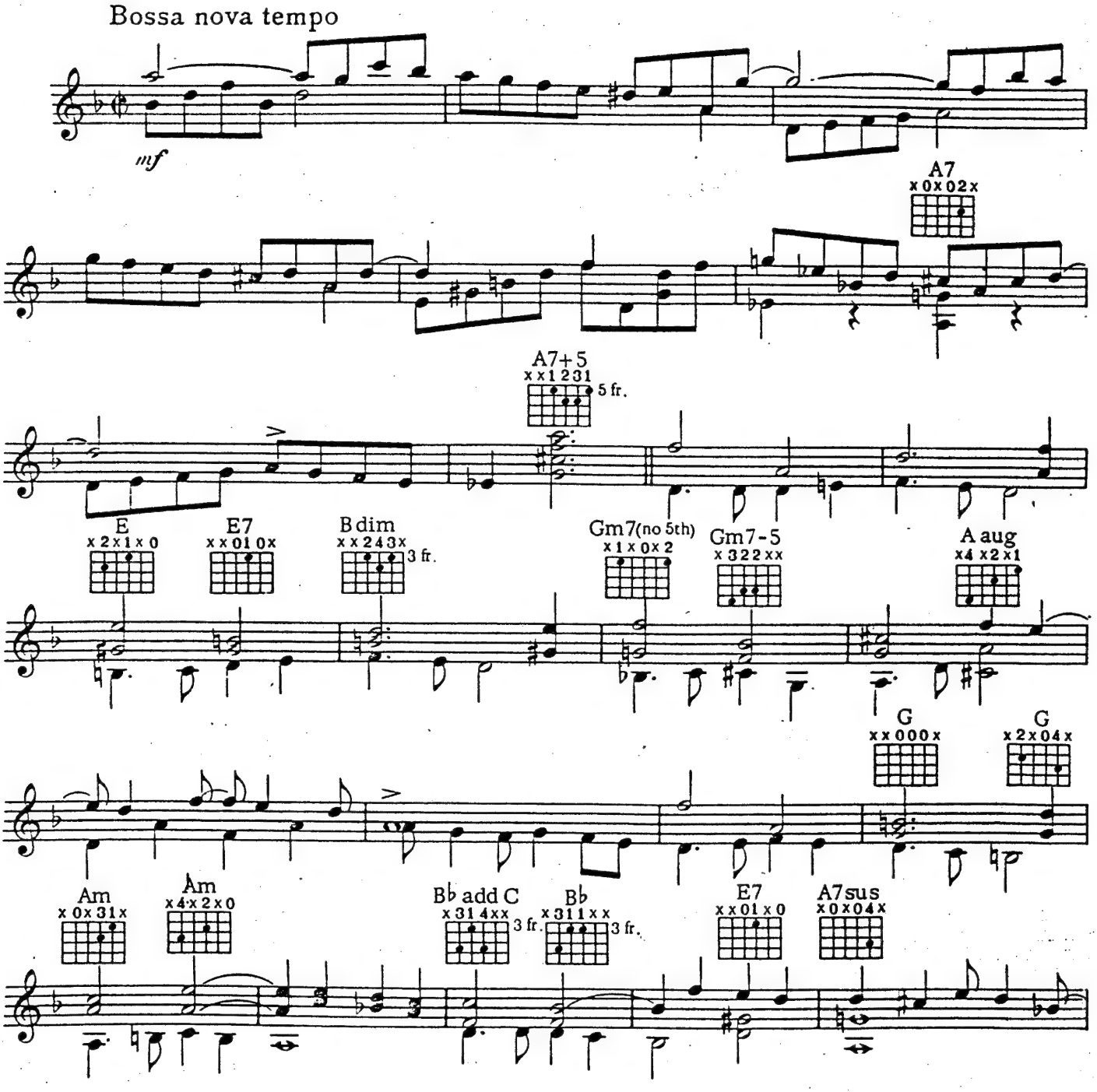

6fr.
F7
8fr.
Bb
6fr.
Bb7
Eb
F7
6fr.
Bbmaj7
Cm7
4fr.
F7
Bbmaj7
Eb13
6fr.
4fr.
Db13
Cm7
3fr.
8fr.
Cm7b5
8fr.
F9
Bb
Cm7
8fr.
F13
10fr.
10fr.
F7
6fr.
Bb6
8fr.
F7
6fr.
Bbmaj7
(Fingering as before)
G7
6fr.
Cm
8fr.
Ebm
11fr.
6fr.
F7
Bb
6fr.
8fr.
Bb7
6fr.
Eb
4fr.
Ebm
4fr.
Bb

NO MORE BLUES

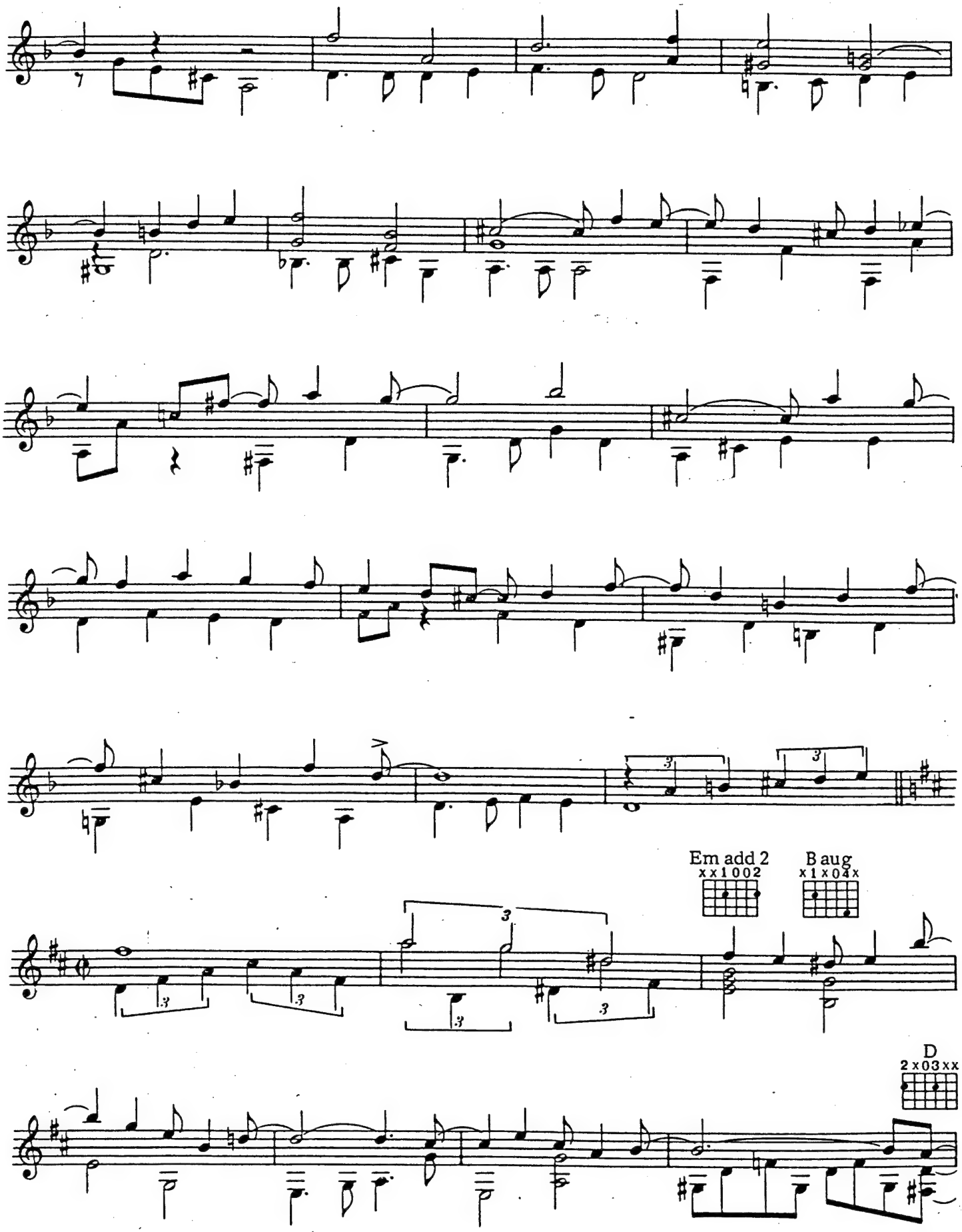
(Chega De Saudade)

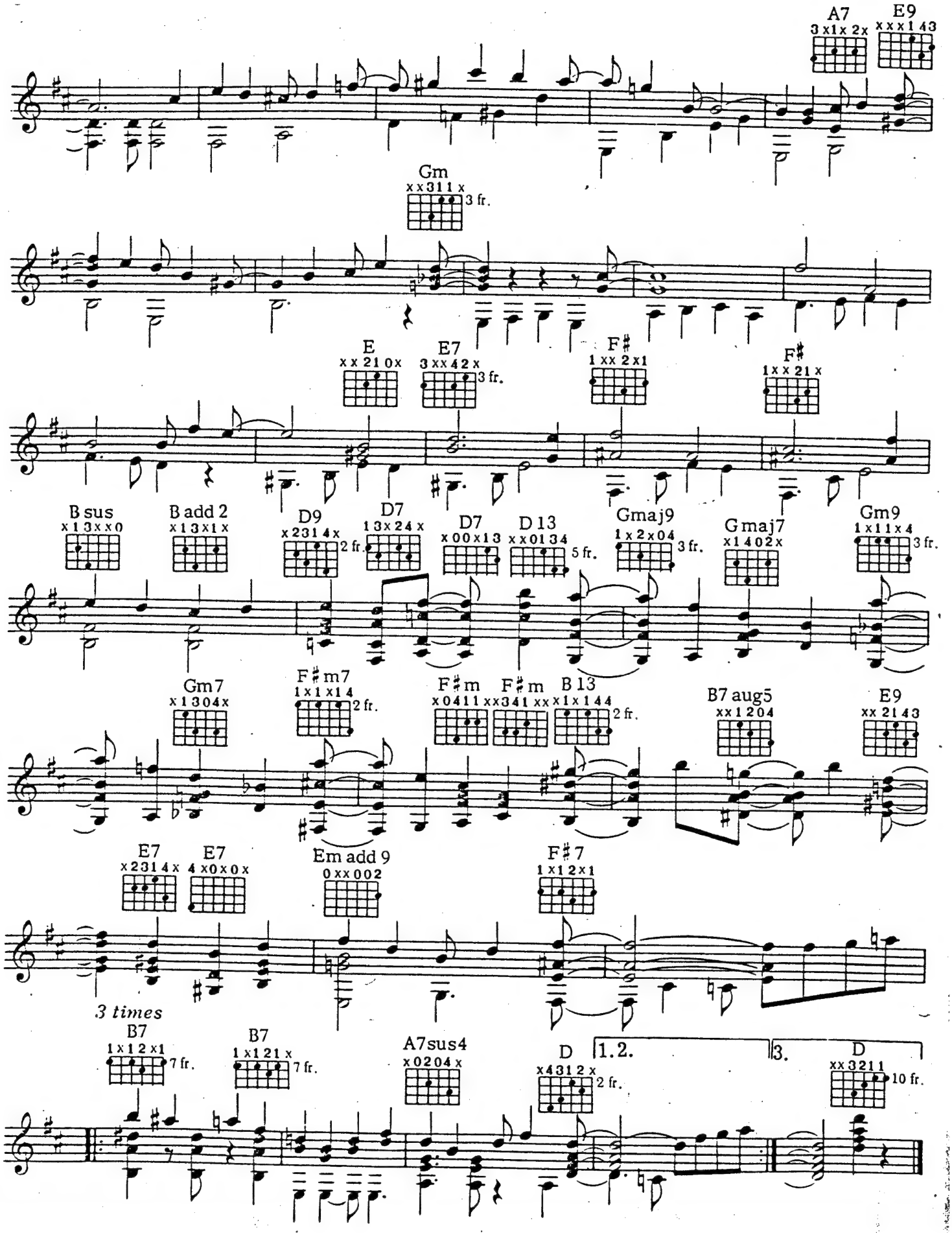
English Lyric by
ON HENDRICKS and
ESSIE CAVANAUGH

Original Text and Music by
ANTONIO CARLOS JOBIM and
VINICIUS DE MORAES



© Copyright 1958, 1962 and 1967 Editora Musical Arapua, Sao Paulo, Brazil
TRO HOLLIS MUSIC, INC., New York, controls all publication rights for the U.S.A. and Canada
International Copyright Secured Made in U.S.A.
All Rights Reserved Including Public Performance For Profit

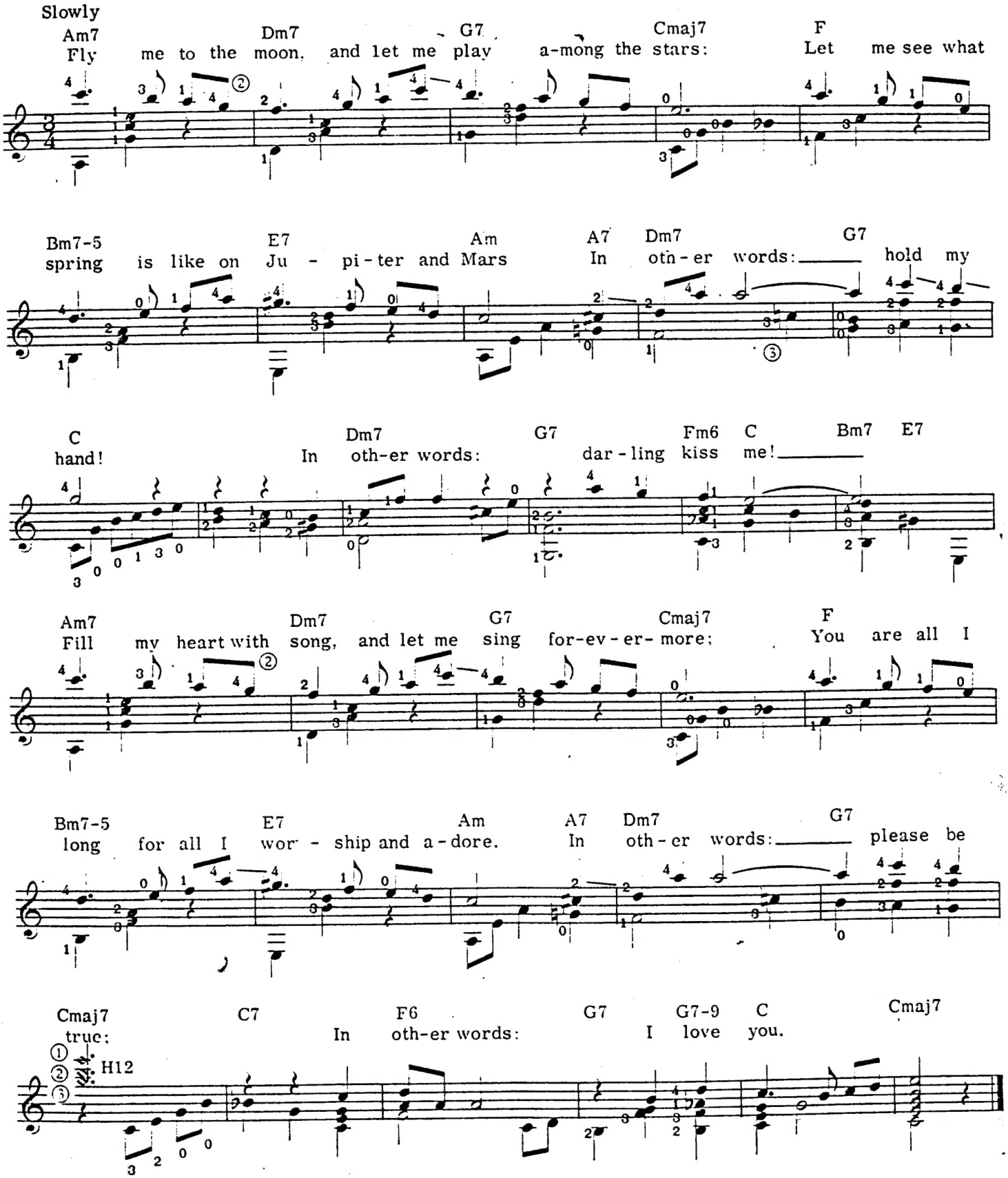

Em add 2
xx1002
B aug
x1x04x
D
2x03xx


A7
3 x1x 2x
E9
xxx1 43
Gm
xx311 x
3 fr.
E
xx 21 0x
E7
3xx42x
3 fr.
F♯
1xx 2x1
F♯
1xx 21x
B sus
x13xx0
B add 2
x13x1x
D9
x2314x
2 fr.
D7
13x24x
D7
x00x13
D 13
xx0134
5 fr.
Gmaj9
1x2x04
3 fr.
Gmaj7
x1402x
Gm9
1x11x4
3 fr.
Gm7
x1304x
F♯m7
1x1x14
2 fr.
F♯m
x0411x
F♯m
xx341x
B 13
xx1x144
2 fr.
B7 aug5
xx1204
E9
xx2143
E7
x2314x
E7
4x0x0x
Em add 9
0xx002
F♯7
1x12x1
3 times
B7
1x12x1
7 fr.
B7
1x121x
7 fr.
A7sus4
x0204x
D
x4312x
2 fr.
1.2.
3.
D
xx3211
10 fr.

FLY ME TO THE MOON

(In Other Words)

Words and Music by
BART HOWARD



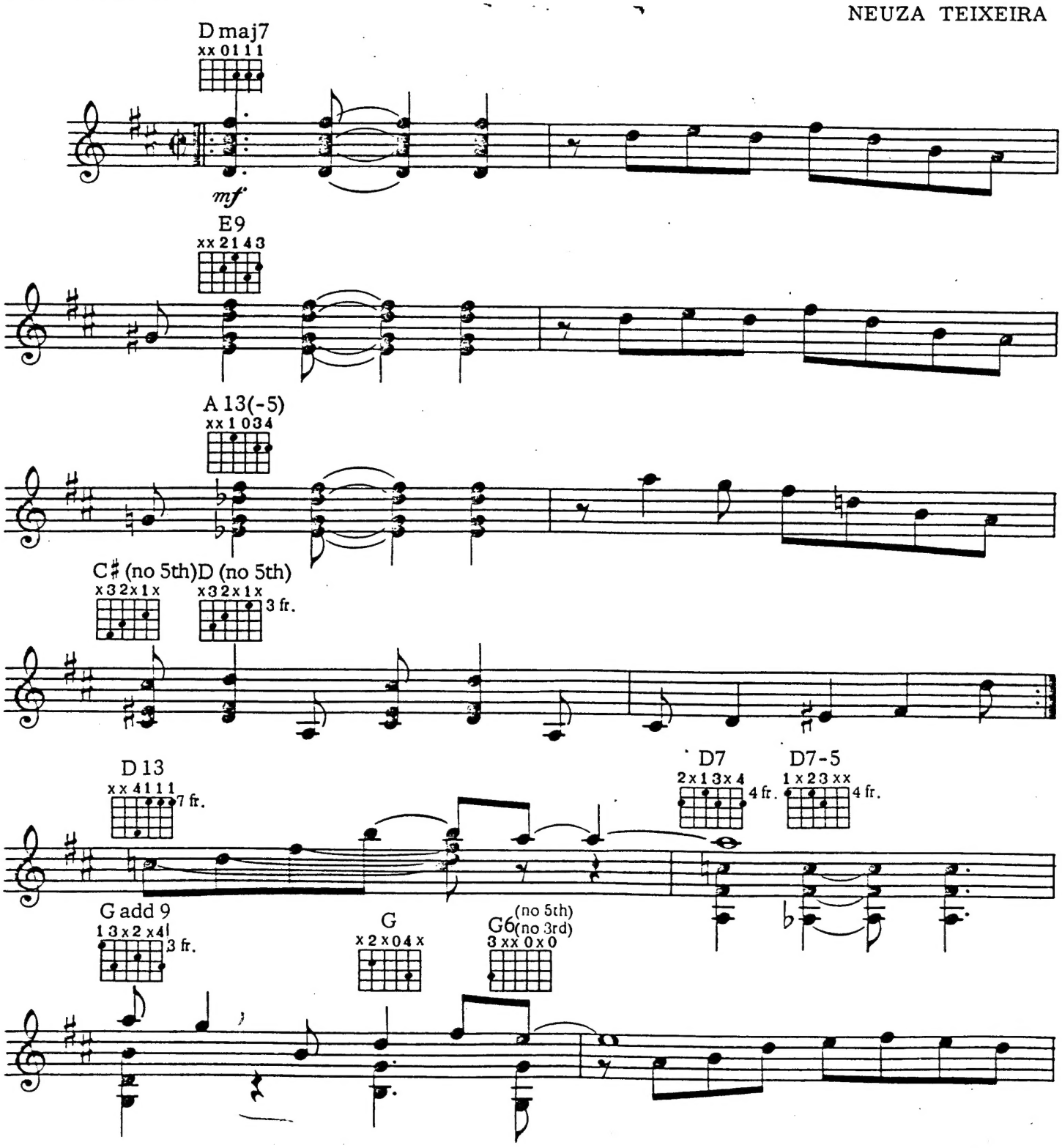
TRO © Copyright 1954 ALMANAC MUSIC, INC., New York, N.Y.
International Copyright Secured Made in U.S.A.
All Rights Reserved Including Public Performance For Profit

O PATO

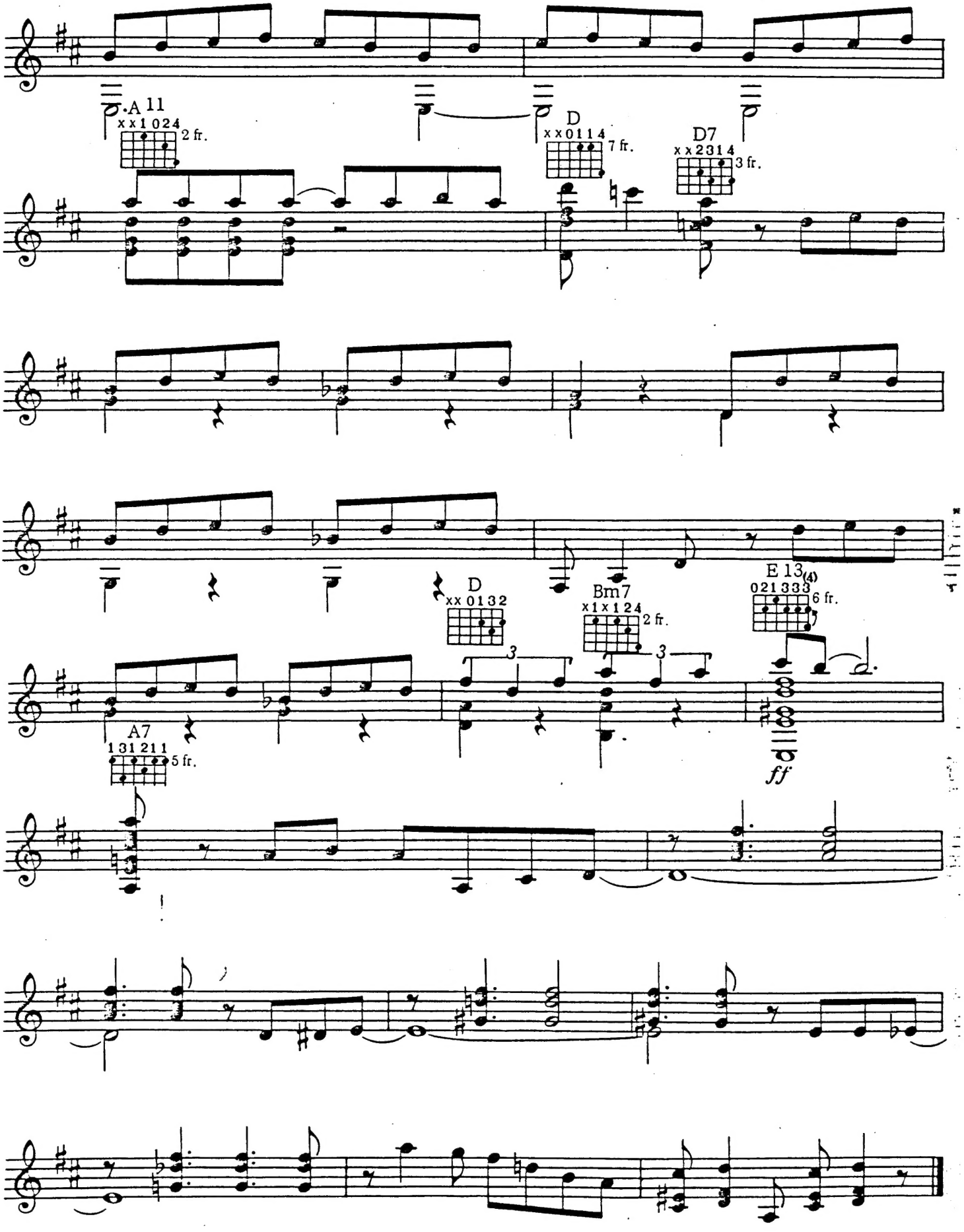
(The Duck)

English lyric by
JON HENDRICKS

Original text and music by
JAYME SILVA and
NEUZA TEIXEIRA

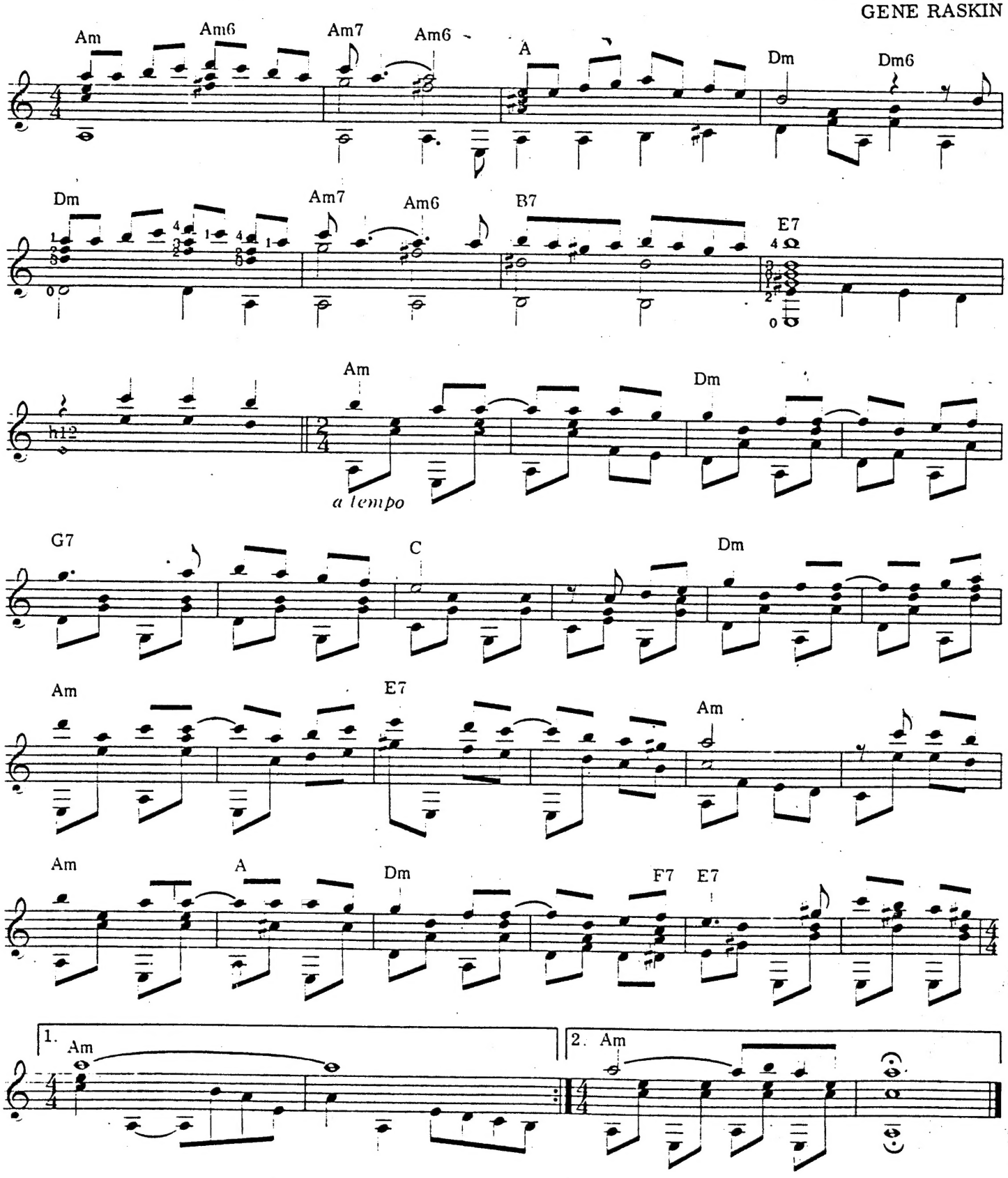


© Copyright 1960 and 1962 Edicoes Musicais Samba Ltda., Rio de Janeiro, Brazil
TRO CROMWELL MUSIC, INC., New York, controls all publication rights for the U.S.A. and Canada
International Copyright Secured Made in U.S.A.
All Rights Reserved Including Public Performance For Profit


A 11
x x 1 0 2 4
2 fr.
D
x x 0 1 1 4
7 fr.
D7
x x 2 3 1 4
3 fr.
D
x x 0 1 3 2
Bm7
x 1 x 1 2 4
2 fr.
E 13(4)
0 2 1 3 3 3
6 fr.
A7
1 3 1 2 1 1
5 fr.
ff

THOSE WERE THE DAYS

Words and Music by
GENE RASKIN



TRO © Copyright 1962 and 1968 ESSEX MUSIC, INC., New York, N.Y.
International Copyright Secured Made in U.S.A.
All Rights Reserved Including Public Performance For Profit